NEW COLUMN

The Running Man

by John Little

Black Belt magazine is proud to announce the debut of The Dragon Spirit, a monthly column devoted to the life of legendary martial artist Bruce Lee. In the months to come, author John Little, one of the world's leading authorities on Lee, will explore the philosophy, training methods and personal relationships Lee cultivated while emerging as the martial arts' most outspoken and charismatic exponent. Little, who has completed a three-volume book series on Lee and is working with the Lee estate on several other forthcoming projects, will give readers an inside look at the man most consider the greatest martial artist of all time. Little's information, gleaned from hundreds of personal documents, letters and interviews, will provide readers with the most accurate and detailed portrayal of Lee ever seen in a martial arts publication. From time to time, his column will include never-before-published photographs from the personal archives of Lee's former wife, Linda Lee Cadwell. We are confident that both newcomers and hard-core Bruce Lee addicts will enjoy The Dragon Spirit. —Editor

BLACK BELT PHOTO

Bruce Lee and his dog, Bobo, take a run on the streets of Los Angeles. Such aerobic workouts were an integral part of Lee's training regimen.

Bruce Lee was one of the first martial artists of his era to realize the supreme importance of conditioning. While many of his contemporaries trained hard only when they were about to compete at a tournament, Lee trained hard every day, seven days a week, 52 weeks per year. It was Lee's conditioning, in fact, that made his incredible fighting arsenal so varied and his ability to "absorb what is useful" so multi-dimensional.

Lee incorporated weight training for strength development, punching and kicking drills for coordination, and cycling and jogging for aerobic benefits. Collectively, this combination of training could be considered the original (and certainly the most demanding) form of "cross-training" known to our generation. But to Lee, it was simply a way of life. He had no "off season," and was, quite literally, "ready to go" at any time.

If Lee had a favorite form of exercise, it would be aerobics. Not aerobics in the sense that some picture it— i.e., Jane Fonda and Richard Simmons—but good, old-fashioned running. Lee touched upon the importance of this fitness component in an interview that appeared in the book *The Art of Expressing the Human Body:*

"It is quite proper for young people to train their cardiovascular systems or breathing capacity. To achieve this aim, we have two ways; one is running—but you have to increase the distance of your course every day until you are satisfied with it. The other thing . . . is progression; you must start out slow and then gradually build speed as your conditioning improves.

"All of this training will lead to a result of increased frequency of breath and heartbeat. At times during such training, you may feel that it is unbearable to push so hard—but do not have fear. That point will be the maximum limit of your physical energy, and if you do not have heart problems, you will recover soon. It is only through this compulsory hard training that one's physical energy can expand continuously."

Basketball legend Kareem Abdul-Jabbar, who trained with Lee and was the latter's towering opponent in *Game of Death,* said that "Bruce's conditioning program, with his emphasis on agility, strength and cardio, really helped my basketball career. Bruce and I used to start most of our workouts by running . . . a distance of about two miles and, because of the hills, it was a killer on the legs and on the cardiovascular system."

Abdul-Jabbar said the training also instilled in him a supreme sense of confidence, which he was able to carry over onto the hardwood in the National Basketball Association.

Lee's son, Brandon, also understood the importance of cardiovascular conditioning and its utility in day-to-day encounters—as opposed to training solely for strength and power.

"I've always done a lot of cardiovascular work because that's 'real world' power," Brandon Lee explained. "I suppose having large muscles from weight training is good if you want to pick up heavy objects, but cardiovascular stamina is something that seems to come in handy a lot more often than large muscles would."

Cardiovascular conditioning is a wonderful tool, and not just for martial artists, but for all athletes. Just as Bruce taught that no single art contains all the answers to all self-defense situations, he also stressed that no single training component holds all the answers to total fitness and conditioning.

Experiment and find that "sweet spot," that perfect combination of cardio, strength and flexibility that will result in total fitness for you, allowing you to become the best that you can be. Don't fall into the fitness trap of allowing your five senses to atrophy while you search blindly for a so-called "sixth." If you apply the teachings of Lee's *jeet kune do* to your training, as well as be your own investigating agent, you will be a far healthier person.

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NEW COLUMN

Life at the Lee Household

by Linda Lee Cadwell

The Dragon Spirit column, which will appear in this space on a monthly basis, is dedicated to the life and times of the legendary Bruce Lee, considered by many to be the greatest martial artist of all time. Each month, an authority on "The Dragon"—be it a friend, training partner, family member or Lee historian—will bring readers a new and interesting perspective on this great fighter, who revolutionized the martial arts industry with his jeet kune do combat system.

This month, Lee's former wife, Linda Lee Cadwell, discusses the trials and tribulations the newlyweds faced as they purchased their first home and began raising their son, Brandon, and daughter, Shannon, in Los Angeles in the late 1960s. One thing is for sure: The Lee household, which doubled as a training area for Bruce and his students, bore little resemblance to the Ozzie and Harriet television show. The following information has been excerpted from Linda Lee Cadwell's book The Bruce Lee Story, which is available from Ohara Publications. —*Editor*

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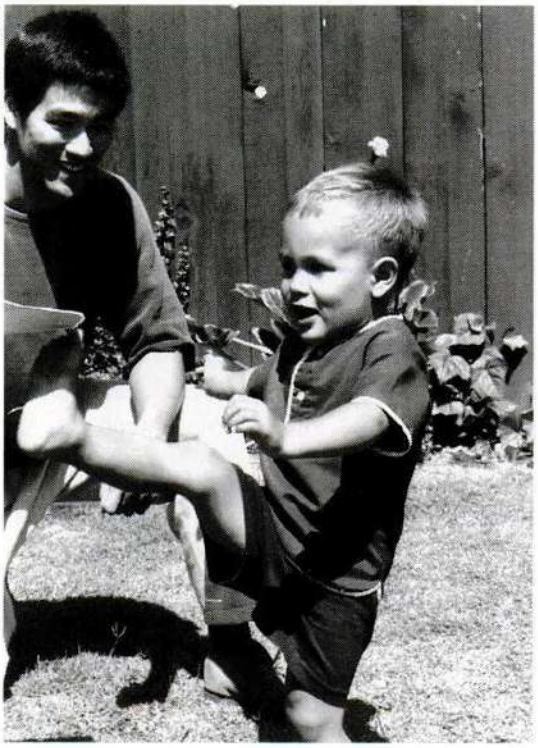

A preschool-age Brandon Lee practices kicks with his father, Bruce Lee, in the backyard of their Los Angeles home.

Up until 1968, Bruce and I had always lived in apartments or rented houses. We had moved four times in the space of two years in Los Angeles, and with our daughter Shannon on the way, we decided it was time to buy a house. How we ever thought we were going to pull this off is amazing to me now, but it was both scary and exciting at the same time. Such daring moves are best left to the young and foolish, or to those who have big dreams. And this was Bruce and I in 1968—young, foolish, and with grand visions.

We were very naive about house shopping. My mother had recently sold our family home in Seattle for $28,000. It was a beautiful brick five-bedroom house. Bruce and I thought it would be great to find a house like that in Los Angeles.

We didn't know much about the housing market in Southern California. When I first approached a realtor about finding a house in the mid-$20,000 range, I was not prepared for the kind or location of property available for that sum of money. Eventually, Bruce and I realized that we would have to upgrade our housing budget.

When we first looked at the house at 2551 Roscomare, we were somewhat disappointed because it needed a lot of work. Actor Steve McQueen, who was a student of Bruce's at the time, came over to look at the house, and he even had his business manager consult with us about the deal. Everyone agreed it was a steal.

We purchased the home for $47,000. With the mortgage payments, property taxes and insurance, we were in way over our heads. Friends assured us that, with the tax refund we would receive, it was still better to own than to rent. It was a struggle to hang on to it, but I must say we sure did have some fun in that house. When I look back on my life with Bruce, it was the years before he became a major star that were the happiest for both of us. Struggling, hoping, wishing and working for common goals created a strong bond between us. I am sure it is this way with many couples.

Our house was a pretty interesting sight to an unsuspecting visitor. We couldn't afford a couch for the living room, but we did have a unique antique opium bed that once belonged to Bruce's father. It was beautiful, with inlaid marble and teakwood, and was as big as a queen-sized bed. This became our living room sofa. We could get the whole family, plus more, on the bed at the same time.

On the patio, under the eaves of the house, hung various pieces of Bruce's training equipment. There was a huge red hanging bag, a top-and-bottom bag, a square hitting pad strung by elastic cords, a squat machine, a leg-stretching device, a variety of weights, and assorted kicking and striking pads. Bruce and his students frequently worked out in our large, flat backyard.

Our son, Brandon, was about 5 years old at the time. He was just beginning kindergarten and was starting to make a few friends in the neighborhood. One of his friends, Luke, frequently invited Brandon to play at his house, but Luke would rarely come over to our house. I asked Luke's mother why he was reluctant to come over, and she confessed that Luke was afraid of all the strange things at our house, and all of the people yelling and hitting each other in the backyard. Brandon just accepted all of this activity as part of growing up, but I guess the Lee household was rather strange to some of our visitors.

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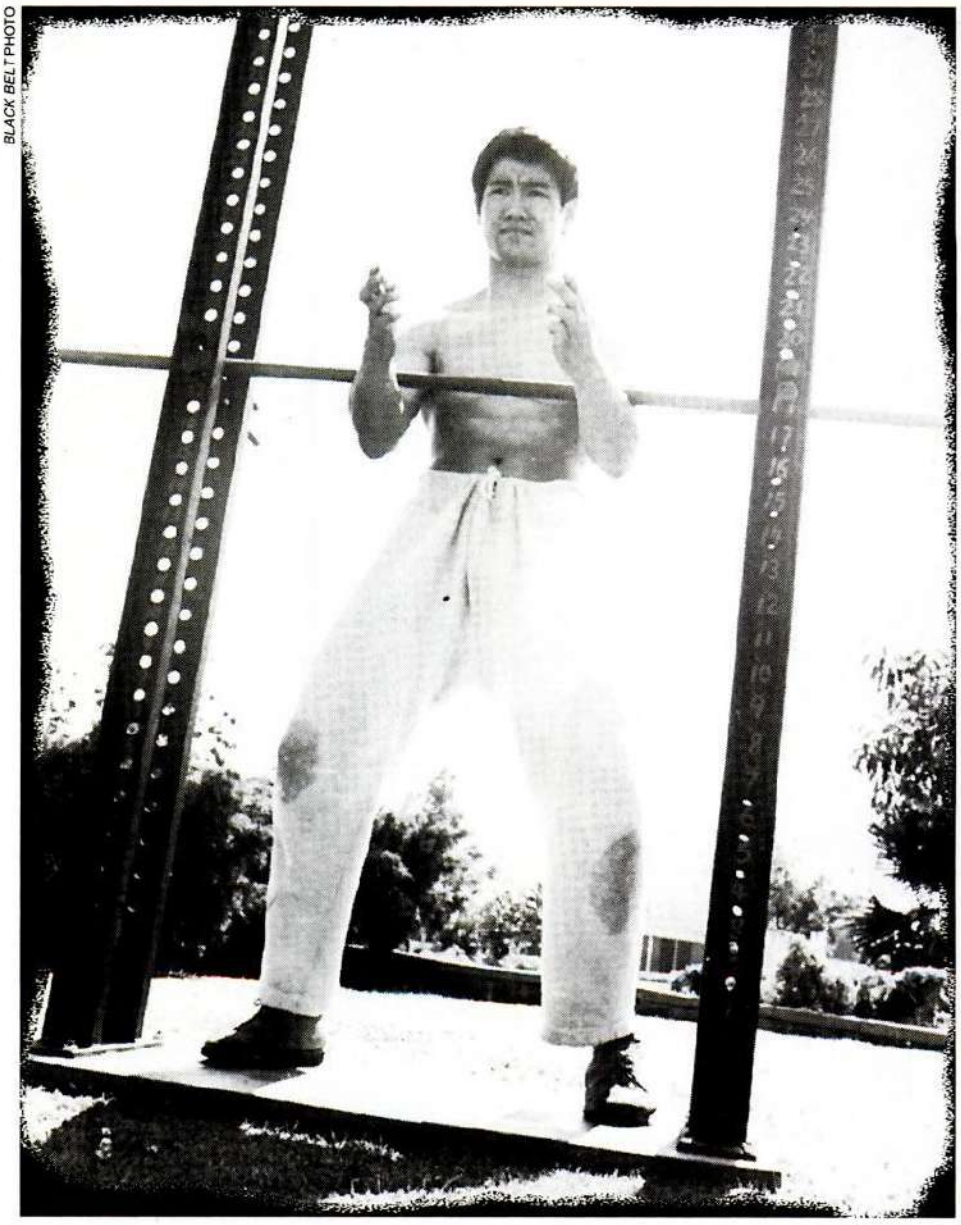
The Equipment Manager
by George Lee

One of the things that set Bruce Lee apart from other martial artists of his day was the bevy of unusual homemade training devices he had at his disposal. While other practitioners were training on conventional apparatuses, Lee was designing his own state-of-the-art equipment to give him that added edge. George Lee, who was Bruce's close friend and sometime training partner, was the man responsible for developing most of Lee's sketches and blueprints into working devices. What follows is George Lee's personal account of his working relationship with "The Dragon." —Editor

Much has been made of Bruce Lee's unusual training devices. While I built many of them, it was Bruce who actually designed them. He would make sketches, and then mail or give them to me, and I would bring them home and make the items.



BLACK BELT PHOTO

Bruce Lee (right) conducts dynamic-tension training on one of the many homemade apparatuses he used.

He didn't use much of the traditional training equipment. At that time, there wasn't much on the market anyway. Being a machinist by trade, I was able to make his items in my shop in Northern California. It was something I was able to do for my friend Bruce. Whatever Bruce wanted, I did it. He was one hell of a nice guy.

Some of the more difficult devices I made were the tombstone, the gripping machine and the shoes. These items took a little longer to make, mainly because Bruce was very particular, and I had to perfect them before they were acceptable to him.

I would make one device and send it to him, and he would say it wasn't right. He would give me his input, and I would go back to work on it. He was always improvising. He would want me to improve it. Some of the devices would take a little longer than the simpler ones. Much of the other training equipment I made for Bruce was pretty simple, like *nunchaku* and the three-section staff.

Bruce brought his own *wing chun* dummy in from Hong Kong; he didn't make that. The leg stretcher, nunchaku, three-section staff, wrist roller, and the isometric training device to strengthen the forearms were some of the more popular devices I made for Bruce. And the tombstone was certainly one of the most popular items that I made.

The more difficult devices often took me up to six weeks to complete. The easy ones usually took maybe a week to finish. I put a lot of time into this effort. All of the kicking shields and punching bags I made took time. I made three kicking shields for him: a round one, one that looked like a shoe, and an oblong one.

Bruce did not pay me for the devices; I did it as a favor to my friend. A lot of times, he would invite me to his home in Bel Air, California. He would show me a few extra fighting moves that he hadn't taught anyone else. That and his friendship were worth it for me.

Bruce's favorite device that I made was the finger-jab bowl. He would fill it with rice or sand or pebbles, and then he would jab his hand into it to straighten out his fingers. He used the punching bags a lot too. There were about seven or eight different ones that he put in his schools.

I still have pictures of all the things I made for Bruce. Most of the items were sold at the auction [of Bruce Lee memorabilia] in Beverly Hills, California, last year. But I still have copies [of the sketches] of all of them.

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Training With "The Dragon"

by Ted Wong

Few individuals were as close to Bruce Lee as Ted Wong. Now 57, and still teaching the system he learned from Lee, Wong can offer important insights into the late Dragon's training and instructional methods. As a friend and training partner of Lee, Wong gleaned technical and philosophical information from the legendary martial artist that most individuals were never privy to. In the following Dragon Spirit column, Wong explains what changes he thinks Lee would have undergone in his personal training, and in his overall outlook on the martial arts, had he been alive today. —*Editor*

After Bruce Lee died, I remained quiet for a number of years. But in the past few years, I have started to get a little more actively involved in the martial arts and *jeet kune do.* I had always wanted to teach the martial arts someday, but during those years, I felt I was still learning and still training. But I think after 20-some years, I have paid my dues and put my time into it. I have found that people really want to learn the original art and what Bruce Lee taught when he was alive. That's the reason I'm teaching now.

I teach, as close as I can, the art that Bruce taught, and hopefully it has evolved and changed, and become better. I basically teach the fundamentals of jeet kune do, based on Bruce's philosophy and principles. Over the years, I have tried to improve on it and make it better.

Probably only one percent of those teaching jeet kune do today are still teaching Bruce's art. Keep in mind that he did not really teach or talk about jeet kune do to many people in his life. I can't find one instructor who teaches the original form full-time; it's more like a hobby.

I think Bruce would be pretty pleased with the martial arts today. A lot of people apply his philosophies and principles, but with his concepts, you can make them conform to other martial arts and, in so doing, they will improve them. The martial arts have really come a long way since his passing. They have become much better and more practical.

Bruce always wanted to stay away from the martial arts being used as a sport. I think he tended to stay away from it as a sport because you could not fully utilize the art or its potential. It was not the ultimate martial art unless it was "anything goes." Bruce wanted to practice an art that he could use. No holds barred, no holding back, anything goes—that was his philosophy.

But I think today Bruce would also like the sport portion of martial arts because you develop speed, power and timing—things you can apply to sharpen your skills.

As far as no-holds-barred tournaments like the Ultimate Fighting Championship (UFC), I don't think Bruce would enter something like that. The UFC still has some limitations to it, even though they refer to it as ultimate fighting. There are still rules that say you can't do this or that. But I think as a test of your skills, Bruce would like it.

I don't think Bruce really liked teaching. He definitely didn't like to teach large groups. If anything, he enjoyed teaching one on one, or small groups.

He spent most of his time developing, researching and experimenting with his art. That left him little time for teaching. In those days, seminars were unheard of. It wasn't until the early 1980s that people started teaching seminars to large numbers.

The way Bruce taught and trained was always individualized. He would gear the training to work for you. Bruce could look at you and see what you were lacking and what your potential was, and then he could fully develop your potential. I think he was always looking at the individual and developing a program to suit that individual.

Bruce was a great motivator. He would get interested in you and consumed with the idea of doing everything to motivate you.

When I train now, I always think about him. I try to apply the things I learned from Bruce and use them in my daily routine. It makes me a much better person.

People always ask me about his physical conditioning. I looked up to him because he set the standard to follow in training and conditioning the human body. If he were here today, I believe he would be in even better shape. I don't think he would ever let himself go.

If he were still alive today, he would still train and be looking for ways to improve. Because he once said that if you are lacking in your physical ability and conditioning, then you have no business in the martial arts.

He always found a new way to develop different muscles, to improve speed or whatever. I'm sure he would still be looking for ways to improve conditioning, especially ways that no one else had discovered. He was always researching, reading and looking for more knowledge, analyzing it, and trying to utilize it.

Ted Wong (below right) conducts "sticking hands" practice with Bruce Lee during one of their many training sessions.

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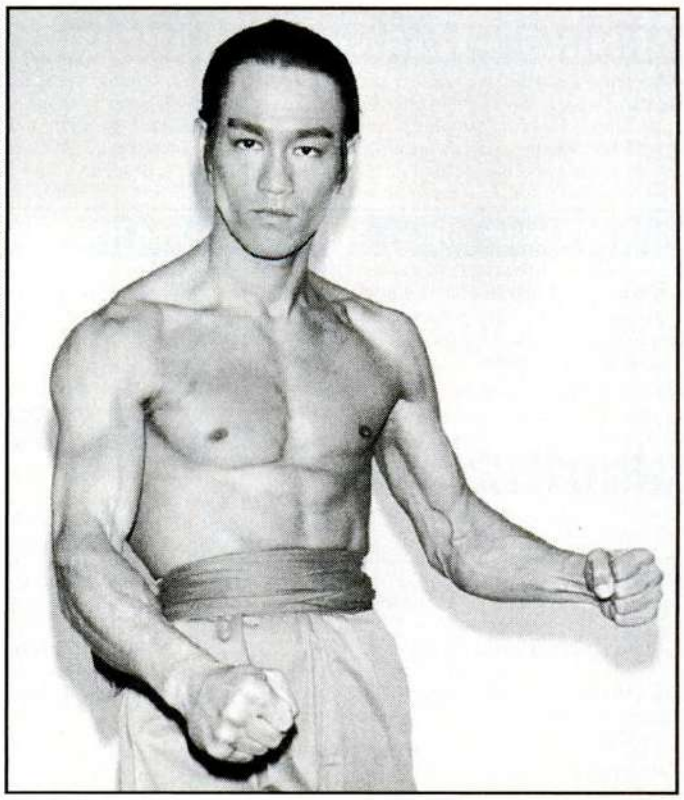
How Did Bruce Get Those Washboard Abs?

by Jake Seal

Of all the body parts Bruce Lee developed, his abdominal muscles were the most spectacular: rock solid to the touch, deeply cut and highly defined. Bruce believed the abdominals were one of the most important muscle groups for a martial artist since virtually every movement requires some degree of abdominal work. Perhaps more importantly, the "abs" are like a shell, protecting your ribs and vital organs.

PHOTO COURTESY OF LINDA LEE CADWELL



Bruce Lee

Lee was more than merely a fitness fanatic; he was an extremist, always in search of new ways to push his body to the limit, constantly tuning it while striving to achieve maximum efficiency. He felt many martial artists of his day lacked the necessary physical fitness to back up their skill. In his book *Tao of Jeet Kune Do,* he wrote "Training is one of the most neglected phases of athletics. Too much time is given to the development of skill and too little to the development of the individual for participation."

Black Belt magazine owner Mito Uyehara recalls that "Bruce always felt that if your stomach was not developed, then you had no business doing any hard sparring."

Lee's wife, Linda Lee Cadwell, claims her former husband "was a fanatic about ab training. He was always doing sit-ups, crunches, Roman chair movements, leg raises and V-ups."

According to some of Lee's early training notes, his daily abdominal workout included:

- *Waist twists*—four sets of 90 repetitions.
- *Sit-up twists*—four sets of 20 repetitions.
- *Leg raises*—four sets of 20 repetitions.
- *Leaning twists*—four sets of 50 repetitions.
- *Frog kicks*—four sets of 50 repetitions.

Lee further developed this routine, adding additional sets of sit-ups, side bends, leg raises, "flags," twists and back bends to his abdominal workout regimen.

The "flag" exercise was a particularly difficult drill Lee devised for working the abdominals. While lying on a bench, he would grasp attached uprights with both hands and raise himself, supported only by his shoulders. Then, with his knees locked straight and his lower back raised off the bench, he would perform leg raises.

Bolo Yeung, Lee's co-star in *Enter the Dragon,* recalls seeing his friend perform this exercise with just his shoulder blades resting on the end of the bench, and with his legs and torso suspended horizontally off of it. "He was able to keep himself perfectly horizontal—in mid-air!" Yeung notes.

Of course, Lee's washboard stomach did not come from mere abdominal training; he was also a zealous proponent of cardiovascular conditioning and would regularly run, jump rope and ride a stationary bicycle. A typical Lee run covered a distance of two to six miles and was accomplished in 15 to 45 minutes.

According to Lee's friend and fellow actor Bob Wall, "Bruce was pretty much a five-mile runner, but then Bruce was one of those guys who just challenged the heck out of himself. He ran backward, and he ran wind sprints where he'd run a mile, walk a mile, run a mile. . . ."

Lee would alternate running with stationary bicycling, which, according to Uyehara, he'd ride for 45 minutes (about 10 miles).

Lee's student, Herb Jackson, remembers another, more unorthodox method Lee used to increase his muscle definition. According to Jackson, Lee would wear a type of sauna belt when riding his stationary bicycle because he believed the belt focused heat on his abdominal muscles and helped reduce fat.

Another element in Lee's quest for abdominal definition was nutrition. According to Linda Lee Cadwell, soon after he moved to the United States, Bruce started to take nutrition seriously and developed an interest in health foods and high-protein drinks. "Several times a day, he took a high-protein drink made up of powdered milk, ice water, eggs, eggshells, bananas, vegetable oil, peanut flour and chocolate ice cream," recalls Cadwell, who claims Bruce's waist fluctuated between 26 and 28 inches. "He also drank his own juice concoctions made from vegetables and fruits—apples, celery, carrots and so on, prepared in an electric blender."

Lee ate lean meat sparingly and consumed large amounts of fruits and vegetables. In later years, he became very knowledgeable about vitamin supplements, and each day apportioned himself exactly the right quota of vitamins A, B, C, D and E.

About the columnist: Jake Seal is a Hong Kong-based freelance writer.

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The Seattle Years

by Taky Kimura

Taky Kimura was one of Bruce Lee's first students when the latter began teaching martial arts in Seattle in the late 1950s. Kimura, now 71, was older than Lee and the other students in the training group, yet became close friends with Bruce and shared many moments with "The Dragon" away from the martial arts, philosophizing on life.

Kimura, talking for the first time with Black Belt magazine, reveals in the following Dragon Spirit column how Lee not only taught him how to defend himself, but helped improve his self-esteem and his overall outlook on life after Kimura spent five years in World War II internment camps. —*Editor*

I met Bruce Lee in 1959, when he first came to Seattle. I had always been interested in the martial arts, and I had a little experience in judo. One day a friend of mine came by and told me about a man down in Chinatown who was performing a martial arts exhibition. My friend told me "You've got to see this guy. He is just phenomenal."

So I made arrangements to meet Bruce. At that point in time, he and his students were just training in backyards, in parks, or wherever they could find room. They invited me to watch them work out.

When I got there, they told me to throw a punch at Bruce, or use any other moves. I felt the force of the wind against my face after I missed and he counterpunched, even though he didn't come that close to actually hitting me. It was just a very devastating and fearsome event. I knew immediately that I had to [train] with him, because he was such an incredible force.

Bruce had background in many martial arts systems, but he was more closely affiliated with *wing chun* [kung fu]. Bruce thought it was very practical in terms of fighting. Plus, it lacked the wasted motion found in other systems and had more realism. I think he based his concepts of fighting on that system more than others.

When he began teaching wing chun, he would modernize it in his own way. Anything that was not realistic, he discarded. He taught us the things he felt were most practical. He put us through drills that made us feel like we were going to drop. But he made us realize that we had to do it with greater determination.

I was 20 years older than Bruce, and at the beginning, he had a lot of those attributes that typify teenagers. He was a very energetic person, and always seemed to be in perpetual motion. I had spent more than five years in internment camps in California and Idaho [during World War II], and my whole mental attitude was one of a beaten person. I had a whole different concept of things than Bruce did. I couldn't be around him too often, because it just didn't fit in with my mental attitude.

PHOTO COURTESY OF TAKY KIMURA

Taky Kimura, (above left) credits Bruce Lee with boosting his self-esteem after five years in internment camps during World War II.

But as time went on, I realized that this young man was endowed with a very strong understanding of Taoism and Zen. One minute he could tell you the raunchiest joke you ever heard, and the next minute he could be philosophizing Zen and Taoism. It would just blow your mind.

Even though he was much younger than me, I felt he offered something that I needed. So we became very close friends. Part of that may be because we are both Asians, and maybe there was a strong cultural bond between us.

I know that my martial arts ability was far from the reason for Bruce and I becoming close friends. I remember on one occasion, I was training with these guys who were all at least 10 years younger than me. I was working my hardest to keep up with them, and I felt like I was gaining confidence. And I was kind of looking out of the corner of my eye, to see if Bruce realized that I was making some progress. Then I heard him say to one of the guys "He'll never make it."

I have that cultural background that the Asians have—a certain amount of pride within ourselves—and I think that automatically took over and it made me work like heck to keep up with the others. I wanted to prove to him that I could make it.

Bruce was very helpful to me in many ways. He took me from a low point of self-esteem and made me realize that I was a human being and that I am just as good as any other person, but yet no better. I owe him a lot for that.

Bruce left us with another message: that the most important thing was to live the philosophy that we adhere to. Fisticuffs just open the door, the upper echelon, of life. The more meaningful part is the spiritual, philosophical essence of what you are. Until you analyze yourself and realize what that means to you, you can't really relate to other people on that kind of a basis.

Because Bruce has done so much to revolutionize the martial arts and has done so much for the world in general in that regard, his name shouldn't be muddied up or contorted in any way. We owe that to him.

I think if Bruce were alive today, he would still be making a lot of changes. A lot of people have asked me "If Bruce were alive today, how would he keep up with all the changes in the martial arts?" He had a keen mind and a real flexibleness about him. He could look at something and move with it. I know that if he were alive today, he would still be astounding us with a lot of ingenious things.

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The Mystery of Bruce Lee's Death

by Jake Seal

Bruce Lee, dressed in the traditional Chinese outfit he wore in the movie *Enter The Dragon,* was laid to rest in Lakeview Cemetery in Seattle in late July of 1973. But long before Lee's sudden and tragic death in a Hong Kong apartment at age 32, rumors were rife throughout the Orient that he had been wounded or killed in fights.

"One day, I got a long-distance call from Hong Kong's largest newspaper," Lee recalled. "They asked me if I was still alive. 'Guess who you are talking to?' I replied."

Thus, when Lee actually did die, speculation abounded as to the cause. The rumors ranged from Lee being killed by Hong Kong triads (gangsters) because he refused to pay them protection money—something that was common for Chinese movie stars to do at that time—to his being killed by an angry martial artist's *dim mak* (death touch) strike. Some people claimed Lee was cursed—he had just bought a house in Hong Kong that was supposed to be haunted—or that he had died while making love to actress Betty Ting-pei, or that he had angered the Chinese martial arts community by teaching foreigners, and that he had been killed in a challenge match.

Many Chinese believed Lee was the victim of too much *gum lik* (intensity) in his training, while others cited drug use as the cause for his sudden demise. Still others believed that Lee's fate was sealed at birth, that it was in the stars. And, finally, there are those who think Lee's death was staged, and that he is merely waiting for the right time to return to society.

The facts of the case are this: Lee died after falling into a coma. The coroner's report was inconclusive, and medical authorities came up with five reasons for Lee's untimely death. However, they all agreed that it was caused by a cerebral edema (a swelling of the brain caused by a congestion of fluid). But what caused the edema became a matter of speculation.

For the most part, the course of events on that fateful July day in 1973 can be pieced together. According to Lee's wife, Linda, Bruce met film producer Raymond Chow at 2 p.m. at home to discuss the making of *Game of Death.* They worked until 4 p.m., and then drove together to the home of Betty Ting-pei, a Taiwanese actress who was to also have a leading role in the film. The three went over the script at Ting-pei's home, and then Chow left to attend a dinner meeting.

A short time later, Lee complained of a headache and Ting-pei gave him a tablet of Equagesic—a kind of super aspirin. Apart from that, Lee reportedly consumed nothing but a couple of soft drinks.

Linda Lee (second from left, above) is consoled by a family member as she mourns her husband Bruce Lee's death at a Hong Kong funeral parlor in July, 1973.

At around 7:30 p.m., Lee lay down for a nap and was still asleep when Chow called to ask why he and Ting-pei had not yet shown up for dinner as planned. The actress told Chow she could not wake Lee.

Chow came to the apartment and could not wake Lee either. A doctor was summoned, and he spent 10 minutes attempting to revive the martial artist before sending him by ambulance to Queen Elizabeth Hospital. By the time he reached the hospital, Lee was dead.

Foul play was immediately suspected as having a role in Lee's passing. Chow appeared on television to try to settle the public furor that quickly developed. He explained what happened, omitting only the fact that Lee had not died at home. The press soon uncovered the truth, however, and demanded to know what Chow was trying to cover up.

The ensuing autopsy found traces of cannabis in Lee's stomach, but the significance of this discovery is debatable. Some believe the cannabis caused a chemical reaction that led to the cerebral edema, but the coroner's inquiry refutes this theory. In fact, one doctor was quoted as saying that the cannabis being in Lee's stomach was "no more significant than if Bruce had drunk a cup of tea that day."

Dr. R.R. Lycette of Queen Elizabeth Hospital viewed Lee's death as a hypersensitivity to one or more of the compounds found in the headache tablet he consumed that afternoon. Although his skull showed no injury, his brain had swollen considerably, from 1,400 to 1,575 grams. None of the blood vessels were blocked or broken, so the possibility of a hemorrhage was ruled out. All of Lee's internal organs were meticulously examined, and the only "foreign" substance to be found was the Equagesic.

R.D. Teare, a professor of forensic medicine at the University of London who had overseen more than 90,000 autopsies, was called in and declared that it was basically impossible for the cannabis to be a factor in Lee's death. In Teare's opinion, the edema was caused by hypersensitivity to either meprobamate or aspirin, or a combination of both. His view was accepted by authorities, and a determination of "misadventure" was stamped on Lee's death.

Strangely, an early death was a conceivability that Lee had contemplated with surprising frequency. According to his wife Linda, he had no wish to live to a ripe old age because he could not stand the idea of losing the physical abilities he had strived so hard to achieve.

"If I should die tomorrow," he used to say, "I will have no regrets. I did what I wanted to do. You can't expect more from life."

About the columnist: Jake Seal is a Hong Kong-based freelance writer.

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Private Lessons
by Linda Lee Cadwell

Linda Lee Cadwell was Bruce Lee's wife and the mother of his two children, Brandon and Shannon. The following material is excerpted from her book, The Bruce Lee Story. —*Editor*

PHOTO COURTESY OF 20TH CENTURY FOX

Actor James Coburn (above right), who trained with Bruce Lee for five years, demonstrates his side-kicking skills in the 1966 20th Century Fox film Our Man Flint.

With the cancellation of *The Green Hornet* television series, Bruce's spirits fell into a low period. I suppose, in a sense, going back to teaching at the school, which Dan Inosanto had kept going while Bruce was filming, must have seemed like a step backward. Bruce realized it was a time for decisions. There was no way he could run the school full-time and still pursue his film career.

One of the men who came to Bruce's assistance with good advice at this juncture was Charles Fitzsimon, the assistant producer of *The Green Hornet*. Charles suggested that, instead of relying on the $22 a month Bruce charged for lessons at the school, he should teach students privately at $50 an hour.

Bruce was a bit shocked, but Charles pointed out that Hollywood was full of people who could well afford to pay that sort of money. (In fact, Bruce's rates eventually rose to $250 an hour, and people like filmmaker Roman Polanski even flew him to Switzerland for private lessons.) Over the ensuing months, private instruction became one of Bruce's most lucrative and enjoyable activities.

Actor Steve McQueen became one of the first of Bruce's celebrity pupils. Bruce and Steve hit it off well together. Bruce found Steve a remarkably apt pupil. Steve had lived a tough childhood himself, and had no difficulty relating to Bruce's realistic fighting concepts and principles.

Producer and screenwriter Stirling Silliphant also approached Bruce about private lessons. Surprisingly, instead of welcoming Stirling with open arms and playing up to him in the hope of favors to come, Bruce told him "I think you're too old (Stirling was 49). I don't believe there's a chance your reflexes are good enough to do what I want you to do."

But Stirling did a few things and he says that Bruce "seemed pleased and rather surprised." Ultimately, he worked for two years with Bruce and earned two certificates of accomplishment. He often says that studying with Bruce changed his whole life.

He told me that "What Bruce taught me is still so much with me, almost a kind of growing thing."

There was also a lighter side to Stirling's training. Our home in West Los Angeles was filled with personalized equipment, and Stirling was appalled by one stretching device which he likened to a medieval rack. He once wisecracked to Bruce "No wonder they talk about Chinese torture."

It was during this period that some of the greatest karate men came to Bruce for personal instruction. Three of Bruce's pupils—Chuck Norris, Joe Lewis and Mike Stone—had between them won every major karate championship in the United States, according to the *Washington Star* newspaper. Perhaps the greatest tributes to Bruce's teaching and martial arts mastery came from Norris and Lewis. Chuck went on television and stated to millions of viewers that Bruce was his teacher and that he considered him "fantastic." Lewis, upon winning the world heavyweight full-contact karate championship, publicly thanked Bruce for the improvements he had achieved while under Bruce's tutelage. Another student and talented tournament fighter, Louis Delgado, told *Black Belt* magazine that "I am in total awe whenever I spar with Bruce. I have never seen anyone who has baffled me so completely."

Actor James Coburn was also one of Bruce's private students and already had been taught some karate for his role as a secret agent in the movie *Our Man Flint*. He describes what it was like to be one of Bruce's students: "That first day, Bruce and I started going through a few punches and side kicks and so on, so he could find out where I was at. We started working in earnest the following week, and trained three solid days a week for the next five months. His method was not teaching at all in the accepted sense—it was evolving through certain ideas, teaching you tools, finding out your strong and weak points.

"Our get-togethers lasted over five years. I'd have to go away on location at times, but each time I came back I was astonished to observe how Bruce had evolved even further. We would work out together for an hour and a half, and at the end of that time, he would be filled with this force. You really felt high when you finished working out with Bruce."

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When Bruce Lee Came to Black Belt Magazine

by M. Uyehara

M. Uyehara is the founder and owner of Black Belt magazine, having created the martial arts industry's leading publication in 1961. During the early years, Uyehara served as a hands-on owner and publisher, and made every effort to bring the world's greatest martial artist to his readers. In the following account, he describes how he became acquainted with a then up-and-coming martial artist and actor named Bruce Lee. —Editor

BLACK BELT PHOTO

Bruce Lee (above left) jokes around with training partners James Lee (center) and Ted Wong during a light moment in the Black Belt magazine photo studio.

Black Belt magazine's first interview with Bruce was when he was working on *The Green Hornet* television series in Los Angeles. Bruce and I had a long conversation that day. He and I clicked and got along from the very first time we met.

A few weeks later, Bruce was scheduled to do a demonstration at Ed Parker's Long Beach (California) International Karate Championship. I went to the tournament, and Bruce went out on the floor when it came time for his demonstration. I think there were over 4,000 people in attendance. There were a lot of kids there, because they had announced that Kato from *The Green Hornet* would be there. He was signing autographs; he was very good with kids.

So he went up and put on some demonstrations. He asked for volunteers to help with his demonstrations, but nobody would go up. Finally a guy volunteered. Someone told me he was a former boxer. Bruce told this guy to throw a punch at his face. Bruce stood about six or seven feet away, and this guy missed every time. Bruce would yell "Oops, you missed again." He was the comical type.

After we became friends, he would call me just about every day, unless he was filming on location. When he called, he would usually talk about acting, martial arts, weightlifting, vitamins and exercises. Once in a while he would come to the office at *Black Belt* and say hello to everybody.

I used to train with him, so I would go to his house and we would practice different techniques. Ted Wong, Danny Jackson, myself and Bruce—there were always four of us training.

Sometimes Bruce would hold a padded shield and tell us to hit it, and we tried to move it. After a while, we started to get pretty good at it and we were reaching him. So one day he stopped by *Black Belt*, came into my office and told me to take my shoes off. He said he wanted to try something new. So I took my shoes off, and he said "Attack me."

I kicked toward his stomach, and then pulled my leg back. He said "You're pretty good. You're pretty fast."

Then he told me to move further away from him and try it again. He said "That's not bad." He kept telling me how good I was.

Then, the third time I tried to kick him, he whacked me in the stomach. He caught me before I could move. I looked at him and said "Try that again," because I couldn't believe it.

So he tried again, and he caught me again in the stomach before I could kick. He was just trying to figure out if the techniques he was developing would work on me. The employees at *Black Belt* were always wondering what all the noise was when Bruce was visiting the office.

He got along really great with kids and had a lot of fun with them. Sometimes, when kids would come around the *Black Belt* office, they didn't know who Bruce was. Bruce would say to the kid "Do you want this dime?"

And the kid would say "I don't mind having a dime."

So Bruce would put the dime in the palm of the kid's hand, and he told the kid that if he couldn't grab the dime before the youngster closed his hand, the kid could keep it. Then Bruce would move his hand toward the kid's palm, and the kid would close his hand, get excited and say "I got it!"

Then Bruce would tell him to open his hand. And the kid would find a penny. Bruce could swap the dime for a penny that quick. That was his favorite trick with the kids. I never saw a kid beat him at that.

By the time I met Bruce, *Black Belt* had been in existence for several years.

Continued on page 170

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the dragon spirit

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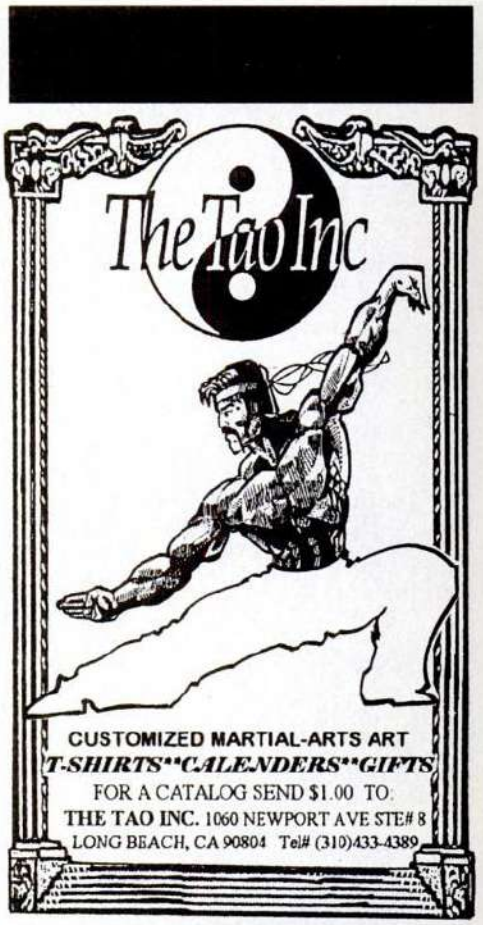
He came to us because he thought we had the best magazine in the industry. He told me of a time when he was going to travel to Switzerland to teach a private lesson to filmmaker Roman Polanski. Nobody really knew of Bruce back then. When he was getting his passport, he told them that he was Bruce Lee. The guy said "Oh yeah, weren't you in *Black Belt* magazine?" They knew *Black Belt* more than they knew Bruce Lee. After that experience, he was so loyal to me.

He used to tell me that "If it weren't for *Black Belt*, no one would think I was authentic. They would think I was just an actor. They would think I just had stunt people to do the things I do on the screen. But you guys made me a genuine martial artist." He really appreciated *Black Belt's* coverage of him.

When people would tell Bruce about article ideas that they wanted to submit to a martial arts magazine, he would tell them "Why don't you just call *Black Belt* and tell them Bruce sent you over? Don't go to all those other junk magazines." He always thought *Black Belt* was the best magazine around.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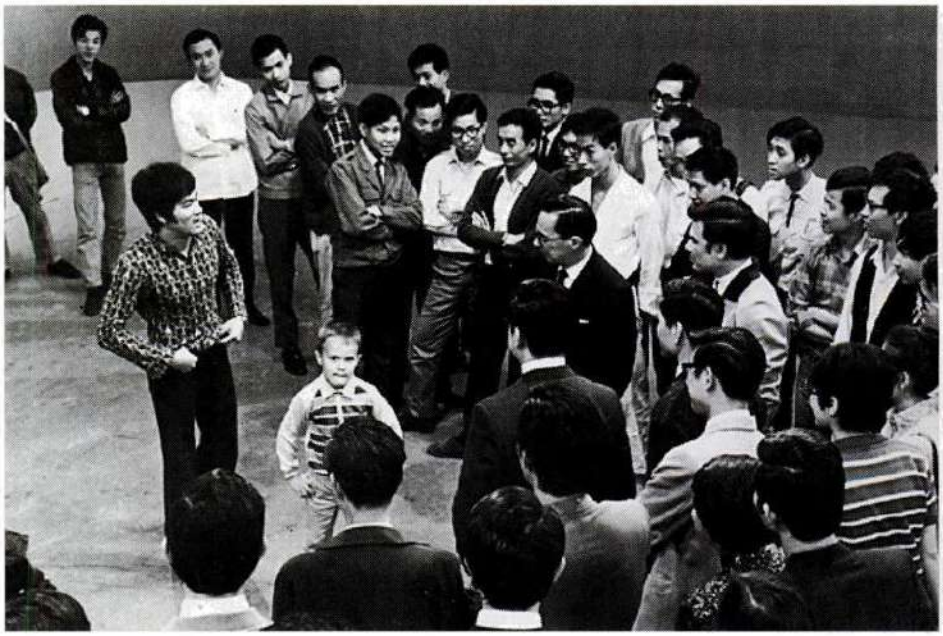
My Dad Didn't Want Me to Follow in His Footsteps

by Brandon Lee

Eight years before he died on a movie set in a tragic accident, Brandon Lee conducted an exclusive interview with Black Belt magazine—the only interview he conducted with a martial arts magazine editor—and discussed, among other things, his relationship with his father, Bruce Lee. Following are excerpts from that revealing session. —*Editor*



Bruce Lee and his son, Brandon, meet with a group of Hong Kong fans during one of "The Dragon's" trips overseas.

My father died when I was 8 years old. People tell me that we look a little alike. They say we both have a drive to us, an intensity.

My dad and I were close. He hadn't gotten down to talking to me in any man-to-man way yet. It was all just "Take me to the ice cream store" and stuff like that. We used to goof around a lot together. We worked out, and he would show me things. He was always training, and he would have people over at the house. Whenever they were over, I would come out and goof around with them. (Basketball Hall of Famer) Kareem Abdul-Jabbar would be there, and he would pick me up and put me on the roof and stuff.

Dad would show me things once in awhile, and I'd go "Yeah, this is neat." He would show me kicks and punches. Sometimes I would show my friends my martial arts moves. But most of my friends were afraid to come over to my house. They'd come over and dad would be going "Ki-yah!" in the backyard all the time, and they'd say "Oh my God, I'm leaving." Seriously.

My dad and I used to talk about martial arts sometimes, and I remember thinking "I'll get a little older and dad will stop working quite so much, and he'll have more time. And then we'll get serious about training." I always assumed there would be a time when we would begin training more formally. Unfortunately, we never got to do that.

Once we were at a tournament and we were both up on stage. I was standing next to him, holding his hand. He was talking to the crowd and saying something about the principle that it doesn't matter how big or strong you are, at which point I got him in a wrist lock and threw him onto the ground. It was all play-acting, but it was pretty funny.

I'll tell you something about my dad. He made his contribution to the world, without a doubt. And so much has been said and written—positively, negatively, knowledgeably, and by people who don't know their heads from their asses—in the years since his death. About all I would say about him is that he died when he was 32 years old, and not many people realize this. It's like James Dean. When you see a James Dean film, you say "Oh, he must have been acting for years and years." But he only made four films. *Enter the Dragon* is the only film my dad did that had any United States production values, was in English, or had any United States actors. And people see that film and say "Oh, look at that. That's the crowning peak of his career. That's incredible, etc." That was just the beginning. If he were alive, I think he would have gone on to many other things as well. He was not planning on making martial arts films like that his entire life.

My father said that if you are imitating, you are not bringing anything new into the world, and you're not helping anybody in any way, because they already had this. Why do they need you to do it again? And so, I know that he wouldn't want me following in his footsteps. And I don't want to follow in his footsteps. And one of the reasons I'm not following in his footsteps is because we already had him. Even if we could have him again, we don't need him again. Even if I *could* follow in his footsteps, it would be stupid. It would be a bad thing to do.

Jeet kune do was my father's art, and a lot of people misunderstand this and say "Gee, where can I go to learn this?" You can't. All you can learn is someone else's interpretation of jeet kune do, or your own interpretation of jeet kune do. Because jeet kune do is taking what is useful and disregarding what isn't useful.

My father was a martial artist first and an actor second. The martial arts was his consuming love, and he did the martial arts day in and day out. I'm sure you have read and heard of his fanaticism for the martial arts. That's how I am with acting. At the same time, I train in the martial arts. For me, the martial arts is a search for something inside. It's not just a physical discipline. Because if it was just a physical discipline, you may as well take up weightlifting, or playing soccer, or baseball, or anything else.

Why is it the martial arts has generated this tremendous interest and excitement that these other things haven't? Because these other things are just surface. There's got to be an inner, spiritual aspect. That's what the martial arts is to me. The physical stuff comes along with it, and is an expression of it. And each move should be an expression of the serenity that's inside. Because if the move is just a move, then it's just waving your arms and shouting. And anybody can do that.

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Bruce Lee's Birthday Bash

by William Cheung

William Cheung was a childhood friend and training partner of Bruce Lee in Hong Kong, and was responsible for introducing Lee to wing chun kung fu while the latter was a teenager. The two remained friends until Lee's tragic death in Hong Kong in 1973. —*Editor*

Early in the evening of November 27, 1949, I had just finished my school homework, and my uncle turned up unexpectedly and took me to a party. Not until we got to 218 Nathan Road in Kowloon, Hong Kong, did I realize we were going to the birthday party of child film star Lee Siu-lung (Bruce Lee). I had seen two of his movies and was very excited about having the honor to meet a child star in person.

The apartment was situated on the second floor of a large building. We pressed the doorbell, but it was at least five minutes before the housekeeper arrived to open the gate at the bottom of the stairs. When we reached the second floor, there were two more gates, one situated at the top of the stairs, another in front of the door.

There were a lot of kids at the party, including Bruce's five cousins, two elder sisters, his elder brother, and two of Bruce's best childhood friends—Raymond Cheung, the son of a very famous film star, and Unicorn, who was also a child film star.

My uncle introduced me to Mr. and Mrs. Lee and their son, Bruce. Mrs. Lee asked Bruce to take care of me. I followed Bruce to another room where all the kids were playing. I took a good look at this child star: He was very skinny, and his facial complexion was pale. He was an inch or two shorter than I, but had very long arms. His fingertips could reach his knees when he let his arms hang down while standing straight. His walk was like a camel bucking up and down, because he had very deep insteps. When he walked, the front ball of his foot touched the ground first.

The food was Chinese, served up buffet-style. Guests helped themselves to a plate, but many of us youngsters were not interested in the food. We stayed in the other room and played games.

Young Bruce Lee (kneeling, left) performs in one of several movies he made while growing up in Hong Kong.

After everyone had eaten, the lights were turned off and someone brought in a birthday cake with nine candles. We sang a birthday song, then Bruce blew out the candles after he made his wish. Someone turned the lights on and I noticed the writing on the cake, which read "Happy Birthday to the Little Phoenix." I was very puzzled by the words "Little Phoenix."

Later, I found out from my uncle that 13 months before Bruce was born, his family had lost a son. When Bruce was born he was a month premature and was very weak. It was a traditional Chinese superstition to have a new son's ears pierced and to christen him with a female name. This would confuse the evil spirits so that they would not take the son's life away. Bruce was born in the year of the dragon, and phoenix is the female match for dragon. Thus, the Lee family gave him the nickname "Little Phoenix." This nickname was used only in the family circle so as to confuse the evil spirits, who supposedly stole only precious little boys.

After cutting the birthday cake, Bruce helped serve the cake to the kids. After the cake was served, Bruce came over and sat next to me. I told him that I was 9 years old too, and that my birthday was in October. He told me that he was attending a primary school in Kowloon, but he did not like it very much. I asked why, but he did not want to talk about it. Later, I found out that the reason for his dislike of the school was that the majority of the students were female because Bruce was enrolled in a girl's school. Bruce also told me that he was doing a movie at the time and would like to invite my uncle and I to the studio to watch the filming.

That night, I got to bed very late. While lying there, I could not help but feel sorry for the boy called "Little Phoenix." Later that week, my uncle came and took me to visit Bruce at the film studio. There was a lot of commotion on the set because Bruce was required to squat, and he could not do it. He was playing the part of a newspaper boy and, in this particular scene, he was supposed to squat while holding a bowl of food, but he kept falling over. This was because of his high insteps, which made it very difficult for him to squat. Eventually, they had to get him a little stool to sit on. The film was about 12 families who were living in these condensed buildings, and the children would go out to shine shoes and sell newspapers to help their families survive. It was a very touching story, and Bruce acted very well.

This was the beginning of our friendship. We were to grow even closer in the years to come.

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Why Bruce Lee Turned to Weight Training

The following material has been excerpted from the Ohara Publications, Inc. book Bruce Lee: The Incomparable Fighter, authored by M. Uyehara, who was a close friend of the late martial artist. —*Editor*

Bruce Lee never bragged about his muscular body, but he was proud of it, especially of his highly developed abdominal muscles. When Bruce wore loose clothing, he looked like a normally built guy. But underneath the clothing, he was a man with extraordinary muscles.

"I've seen many muscular bodybuilders," one of his fans said, "but never like Bruce. He is built perfectly, not bulky. He has muscles on top of muscles, yet he moves with the finesse of a ballet dancer. Those men with bulky muscles can't move like that; they are too tight and clumsy."

Fred Weintraub, the producer of *Enter The Dragon,* gave this description of Bruce: "...His body never had an inch of fat; it was pure muscle, like steel."

Bruce had to work hard to develop those muscles. "I used to have a big, soft belly," he explained. "My stomach protruded and I looked terrible for a young guy. I decided to streamline my waist."

From that revelation, Bruce took up weight training. He was always a bundle of energy. He was like a small kid who would never tire. If he had his mind set to do something, nothing could have stopped him.

He combined weight training with his regular workout. He spent as much as four hours in his garage, hardly taking a break, as he worked on the equipment, built by his students to his specifications. He designed his weight-training workout to avoid bulky muscles that might interfere with his performance. For instance, he did not want muscles that restricted the movement of his elbows.

"You must tuck your elbows in quickly when a blow is directed to your midsection," he explained. "Some bodybuilders are so bulky that they have no way to defend the solar plexus area with efficiency. They can't cover the area with their elbows, so when they use another method to protect it, they leave other parts of their body open. Weight training is supposed to help you, not screw you up."

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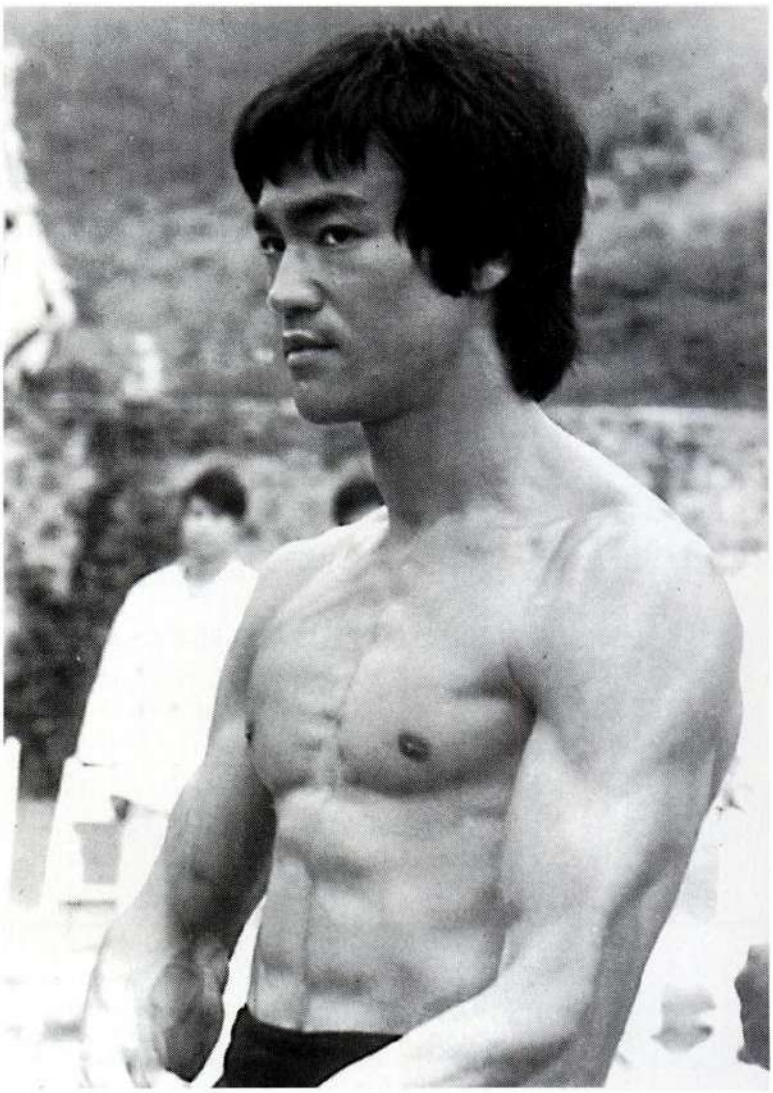

Bruce Lee (right) was proud of his physique and enjoyed removing his shirt to reveal to others his well-muscled upper body.

Bruce concentrated heavily on his abdominal muscles because he believed that the body is "the biggest target and the least mobile. The more muscles you have around your abdomen, the more blows it can take." Bruce's body was covered with ripples of muscles. Broad-shouldered and narrow-waisted, he was the envy of even bodybuilders.

To Bruce, training was a full-time job. Even while watching television, he would be in motion. He would do his sit-ups very slowly, his body descending slower than ascending. "You'll get more benefit by doing them slowly," he said. "It's not the number of repetitions, but the way it's done."

When he wasn't doing sit-ups, he would be squeezing a rubber ball or pumping a pair of dumbbells. Desiring accolades, many times he would ask a friend or acquaintance to place a hand on his abdomen or leg to "feel my stomach muscles" or "feel how hard my legs are."

Bruce wasn't particular about what he ate. He avoided cigarettes, wine and liquor, but never refused a cup of hot tea. He would eat anything: pork, chicken, fish, beef, vegetables. His favorite dishes were Chinese and Japanese.

Although he was small man, 5-foot-7 and 135 pounds, he had a voracious appetite. In a restaurant, he always ordered an additional plate of food for himself—one serving was not enough. He also drank a lot of water, probably because he perspired so much.

Bruce took a daily amount of vitamin pills, apparently influenced by the bodybuilding magazine he subscribed to. He prided himself on being healthy.

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Young Brandon Lee

The following material has been excerpted from The Bruce Lee Story, authored by Linda Lee Cadwell, Bruce Lee's former wife. It has been adapted for use in Black Belt magazine.

—Editor

BLACK BELT PHOTO

Bruce Lee "works out" in the yard with his young son, Brandon, during one of their "training sessions."

My son Brandon was born on February 1, 1965, at the East Oakland (California) Hospital. I should have known there was trouble on the horizon when Brandon blasted his way into this world at a healthy eight pounds, 11 ounces.

Due in part to my inexperience and our family's frequent moves, Brandon did not sleep through the entire night for the first 18 months. He never had a pacifier or a special blanket; he just hollered all the time, which, ironically, seems to have marked the beginning to a pattern over the course of his life.

Brandon was born with a head of jet-black hair, which quickly fell out and grew in platinum blond. My husband Bruce, who was intensely proud to have a son, used to say that Brandon was the only gray-eyed, blond-haired Chinaman in the world. Bruce's father was equally proud to have a grandchild, and Bruce was happy that his father got the chance to learn of Brandon's birth, because Lee Hoi Chuen died only one week after Brandon was born.

Bruce was a super dad, but he was not the kind who changed diapers or got up in the middle of the night to take care of the children. He had weightier things on his mind, like building a career and paying the bills.

When we lived in Los Angeles, Brandon not only had, in his eyes, the greatest dad in the neighborhood, but unquestionably the scariest. Brandon had a friend named Luke, with whom he played frequently. But Luke never liked to come to our house to play. It was months before I discovered from Luke's mother that her son was afraid of Brandon's dad and the kung fu practice, equipment banging and the menacing-looking weapons that were common sights and sounds in our backyard.

When we moved to Hong Kong, we entered a different world. Children there are shepherded everywhere they go because the city is so crowded and threatening. Brandon attended La Salle College, as Bruce had as a child. The students were all Chinese, but the classes were taught in English. Brandon learned to speak Cantonese fluently by playing with the other schoolchildren. In the first and second grades, Brandon was in a class of 50 students who shared desks and attended school only half a day. He did so well that when we returned to the United States, he was able to skip the third grade.

Bruce and Brandon were very close. They played together, practiced kung fu together, traveled together, and read books together. Brandon was eight years old when Bruce died. To explain to this child that the hero of his life could no longer come home was incomprehensible to him. After the traditional Chinese funeral in Hong Kong, we returned home to Seattle, where we had another funeral and Bruce was buried. So many things happened so fast that the kids got a fast shuffle. I was called back to Hong Kong for the coroner's inquest and had to leave my children with my sister in Canada for three months. It was hard for them to understand why they were suddenly parentless for this extended time.

We eventually settled down in Seattle, where we thought we would pick up a normal lifestyle. It was not in the cards. Since *Enter the Dragon* had not been released in the United States before Bruce's death, we were unprepared for the sudden impact Bruce would have on the world. It was especially hard for Brandon. He had not only lost his father, but now he had to contend with the publicity that ensued. Brandon was trying to work

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the dragon spirit

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out his own personal hurt, and trying hard to be the man of the house for his mother and sister, and he was only 8 years old. As a result, he became a very private person and kept his feelings to himself. He didn't like to talk about his father because he felt it made him feel sad. He had trouble with friends who would repeat rumors they had heard about Bruce.

Brandon has always caused me to ponder the age-old question of genetics versus environment. Like his father, he never had a leaning toward science or math, but excelled in reading, writing and public speaking. In high school, Brandon was active in the performing arts. As a senior, he was elected student body president, but the innovations he had in mind for the school did not fit in with the administration's mind-set.

Brandon persisted in seeking his own truth and his own unique spotlight in the world. He was sincerely and deeply proud to be Bruce's son. At the same time, to his credit, he insisted on retaining his own identity and fulfilling his own destiny.

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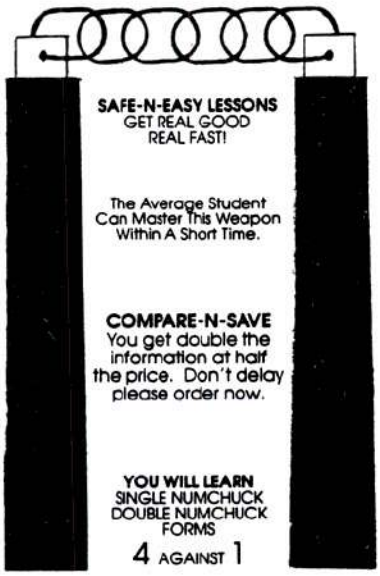

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Original Jeet Kune Do vs. Jeet Kune Do Concepts: What's The Difference?

by Gary Dill

Gary Dill is one of the fortunate few to train with Oakland, California-based instructor James Yimm Lee before the latter passed away in 1972. Lee was a close friend of Bruce Lee and taught martial arts lessons out of his Oakland garage to Dill and a number of other students. Dill now operates a chain of schools across the United States and teaches jeet kune do out of his headquarters in Bartlesville, Oklahoma.

—Editor

PHOTO COURTESY OF GREGLON LEE

James Lee (kneeling, third from left) and his students pose in front of the garage that served as the venue for their classes.

I didn't know until after I was accepted as a student that James Lee's *jeet kune do* school was one of the most sought-after schools in the entire San Francisco Bay area. We were taught out of James' garage. A lot of people think that, to learn good martial arts, you must go to a high-dollar school. But, to me, it was just overwhelming to be training at the birthplace of jeet kune do. There I was in the same garage, on the same floor, training on the same equipment that Bruce Lee had worked out on every day. Just being there, training and learning jeet kune do where the art was actually developed, was a great privilege and honor for me.

I trained under James while I was stationed in Oakland with the U.S. Navy. The classes were very informal. James would come down from his house to the garage wearing pleated slacks and a sport shirt; that's how he trained. We wore whatever we wanted to, as long as it was functional.

Today, you hear a lot of original and concepts jeet kune do. Original jeet kune do, by definition, is the art as it was developed and taught personally by Bruce Lee. It uses those techniques that he developed and modified. Jeet kune do concepts are an offshoot of the original and specialize primarily in Philippine and Indonesian arts. Jeet kune do concepts are not necessarily things that were taught by Bruce; it's other material. I think they are both good approaches, and I teach them both to my students.

The term "jeet kune do concepts" never even surfaced until the early 1980s. Very few of the original Oakland students are still teaching the original form of the system, but we need to keep the original program alive, because that is the foundation of jeet kune do. That's the jeet kune do as it was developed by Bruce. But I also believe you still have to continue to research and develop more techniques from other martial arts, and interface those with the original jeet kune do program.

If you're going to be a jeet kune do practitioner, you have to know what Bruce developed and taught, and use that as your nucleus or base to grow from. The concepts can really be anything, as long as they follow the philosophy of jeet kune do. I teach concepts from *kenpo, aikijutsu* and *jujutsu*, and also teach weapons like the knife and stick. I don't do the Philippine version; I just take a knife and a stick and do empty-hand jeet kune do with the weapons; it works just as well.

You cannot take a hard-core karate technique and think it is going to interface with the flow of jeet kune do; it's kind of like oil and water. The techniques you use for your conceptual development must still interface and work with the jeet kune do techniques. The concepts are just extensions.

Each of the original students has his own version of jeet kune do. Everybody has the same skeleton program, but the meat is different. The original program serves as the skeleton, and the concepts are the meat you put on the skeleton.

There are people who have read a few books and think they can take any martial art and call it jeet kune do, just because it follows a certain philosophy. But there's more to it than that. You have really got to know and experience the techniques and modifications just as they were developed by Bruce. I don't have a problem with what others are doing, but let's not forget what jeet kune do really is. Jeet kune do, just like a tree, has got to have roots. If you kill the roots, you're going to kill the tree. We've got to keep our roots in the original jeet kune do program.

Jeet kune do will survive, no doubt about it. The original program will continue on, and so too will jeet kune do concepts. There's nothing wrong with the conceptual approach, but you've got to have the original program in with it. Once you break those ties from the original system, then you can't really call yourself a part of that system anymore. It has become a whole different art at that point.

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My First Date With Bruce Lee

by Linda Lee Cadwell

The following material has been excerpted from The Bruce Lee Story, authored by Linda Lee Cadwell, who was Bruce Lee's wife, and published by Ohara Publications. It has been adapted for use in Black Belt magazine. —*Editor*

The first time I saw Bruce Lee, he was standing at the end of a long hallway at Garfield High School in Seattle. I was 17 years old and was a senior at the high school. He was 22 and was a sophomore at the University of Washington. He was so handsome and well-dressed. He was not an ordinary sight in our school—too young to be a teacher, yet older and more sophisticated than a student.

I was talking with several girlfriends when I looked up and said "Who is that?"

My girlfriend, Sue Ann, replied "Oh, that's Bruce Lee, the man I take kung fu lessons from. He's here to lecture on Chinese philosophy."

I was more than a little impressed as I watched him laughing and talking and throwing playful punches with some kids down the hall, but it would be several months before I formally met Bruce.

I used to kid Sue Ann about that strange Chinese self-defense stuff she was studying. One day, almost on a dare, Sue Ann said to me "Why don't you come to a lesson with me sometime and see what it's like?"

So, one Sunday morning I went with her to Bruce's school in Chinatown. We went down a flight of dingy, dark stairs and emerged in a bare basement room. I thought "Oh, brother! What did I get myself into?"

There were about a dozen people talking, stretching and getting ready for the class to start. Bruce came over and welcomed me to the class. Little did I know that almost exactly one year from that Sunday morning I would marry Bruce.

I began taking lessons regularly. It was more than just learning techniques; there was a social element to the classes as well. Bruce was always a friend to his students, and after training on Sunday mornings, we would all go out to lunch at a Chinese restaurant. Afterward, we might all go to a film at a theater in Chinatown.

On their first date, Bruce Lee (above right) took his wife-to-be Linda Emery (above left) to a romantic dinner atop Seattle's world-famous Space Needle.

In September of 1963, I began my freshman year at the University of Washington, where Bruce was beginning his junior year as a philosophy major. By this time, Bruce was beginning to create quite a sensation with me. As time went on, I began to cut class now and then so I could be around Bruce. My freshman year in college nearly turned into a disaster. Studying and becoming captivated by Bruce were not compatible. But I didn't yet realize what was happening and, besides, I didn't think Bruce would ever consider me romantically anyway. He was so dashing and charming, he could have his choice of dates.

One of our favorite things to do at school was to go over to the large, rectangular grass area used for outdoor concerts. A group of us would go there to practice kung fu. One afternoon, Bruce and I were racing from one end of the grass to the other and, when we got away from the group, he tackled me. I thought he was going to show me a new maneuver, but instead, he held me down and asked me if I wanted to got to dinner at the Space Needle restaurant. I hesitated for a moment, thinking that was a pretty expensive place for all of us to go, and I said "You mean all of us?"

"No. Only you and me," he replied.

I was speechless, although I must have managed to say "Yes!"

October 25, 1963, was the evening of our first date. The Space Needle had been built for the 1962 World's Fair, and its observation deck and revolving restaurant towered over Seattle. Bruce picked me up in his black '57 Ford. I had borrowed a dress from a friend because I didn't have anything appropriate to wear. Bruce arrived wearing a black Italian silk suit, purple shirt and black tie. His hair was slicked back on the sides, and a curl dangled on his forehead. He looked so much like my idol, George Chakaris, the leader of the Sharks in *West Side Story,* that I was instantly charmed.

I was nervous about being able to carry on a conversation with this gorgeous man now that I was alone with him. My fears were needless, however, as Bruce put me completely at ease. He always could talk enough for the both of us, and even in later years, whenever I was at a loss for words, he would fill in the gaps.

Over dinner, I was fascinated with Bruce's life story and with his plans for the future. It occurred to me to ask him why he had singled me out for this romantic dinner, but I was too shy to bring it up.

To complete the evening, Bruce presented me with a memento. It was a tiny Scandinavian Kewpie doll. Bruce had gone to the trouble of braiding the hair into pigtails. I was delighted because I knew instantly the significance of the gift. It looked just like me when I would walk into the student union building with wet hair and in pigtails after my swimming class. Bruce was the best gift-giver—he always gave the personal touch.

Our date ended with a light kiss when Bruce dropped me off at my house. It was the end of a perfect evening.

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Jeet Kune Do's Bread-and-Butter Technique

by Bruce Lee

The following material has been excerpted from Bruce Lee's book, Tao of Jeet Kune Do—the most famous martial arts text of modern day—and has been adapted for use in Black Belt magazine.
—Editor

The lead-hand straight punch is the backbone of all punching in *jeet kune do.* It is used both as an offensive and defensive weapon to stop and intercept an opponent's attack at a moment's notice.

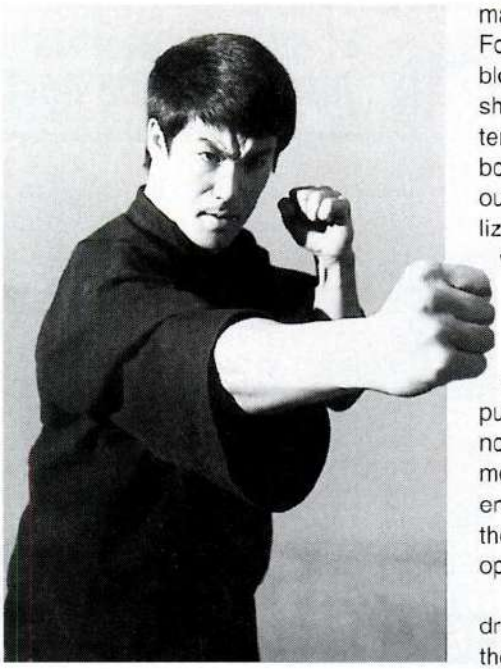
When you are standing right-foot forward, your right hand and right leg become the main offensive weapons because of their advanced position. With your right foot forward, your right hand is much closer to your opponent than your left. The reverse is true for the left-foot-forward stance. When fighting, keep your strongest side up front.

The lead-hand straight punch is the fastest of all punches. Because of the minimum movement involved in its delivery, your balance is not disturbed and, because this technique goes straight toward the target, it has a better chance of landing, and the opponent has less time in which to block. The straight punch is also more accurate than other punches.

No one punch, not even the efficient straight lead, can be an end in itself. Rather, the straight lead is used as a means to an end, and definitely should be reinforced and supported by other angle punches and kicks. A good martial artist should be able to strike from all angles and with either hand or leg to take advantage of the moment.

The delivery of the jeet kune do straight punch is different from that of traditional karate's reverse punch or classical kung fu punches. First of all, the straight punch is never positioned on the hip, nor does it start from there; this method of delivery is unrealistic and exposes too great an area to protect. It also adds unnecessary distance that the punch must travel to reach the opponent.

In jeet kune do, you never strike your opponent with your fist only; you strike him with your entire body. In other words, you should not hit with just arm power; the arms are a means to transmit great



force in conjunction with the correct timing of feet, waist, shoulder and wrist motion. Instead of coming from the shoulder, the punch is delivered from the center of the body in the form of a vertical fist held, thumb up, straight in front of your nose. The nose serves as the center guiding line. The wrist is slightly turned downward before delivery, and is immediately straightened upon impact to add a corkscrew effect to the blow.

It is important not to use any preparatory movements prior to delivering the straight punch—or any technique, for that matter. The lead straight punch is delivered from a ready stance without any added motions, such as drawing your hand back to your hip or shoulder, pulling back your shoulder, etc. You should be able to strike from wherever the hand happens to be at the moment. Punching in this manner will add speed (because there are no wasted motions) and deception (because you do not telegraph your attack with pre-strike movement) to the technique.

When striking with the lead hand, do not make the common mistake of traditional karate practitioners, who often put their rear hand at their hip. The rear hand serves to supplement the lead, making the attack a "defensive offense." For example, when delivering a body blow with the lead hand, the rear hand should be held high to offset any counterattack by your opponent to your upper body. In short, when one hand is striking out, the other should be either immobilizing one of the opponent's arms, or withdrawing to protect against counterattacks and to secure a strategic position for a follow-up technique.

Relaxation is essential for faster, more powerful punching. Let your lead punch shoot out loosely and easily; do not tighten up or clench your fist until the moment of impact. All punches should end with a snap several inches behind the target. Thus, you punch *through* the opponent instead of at him.

Do not drop the lead hand while withdrawing it after delivering a blow. Although some fighters can get away with this because they are fast and possess good timing and distancing skills, you should cultivate the habit of returning the punch along the same path in which it was delivered, keeping the hand high to thwart possible counterattacks.

When striking with the lead hand, it is advisable to constantly vary the position of your head for added protection against the opponent's counterattack. You can also minimize counterattacks by occasionally feinting before striking. However, do not overdo feinting or head movement. Just enough is enough.

When advancing to attack, the lead foot should not land on the ground before the fist makes contact with its target; if it does, your body will end up on the floor instead of behind the punch. And remember to take power from the ground by pushing off with your rear foot as you punch.

Your lead hand should be like greased lightning, and must never be held rigidly or motionless. Keep it moving slightly in a threatening manner. This will not only keep your opponent on edge, but will also increase the speed of your delivery because your hand is already in motion. Like a cobra, your strike should be felt before it is seen.

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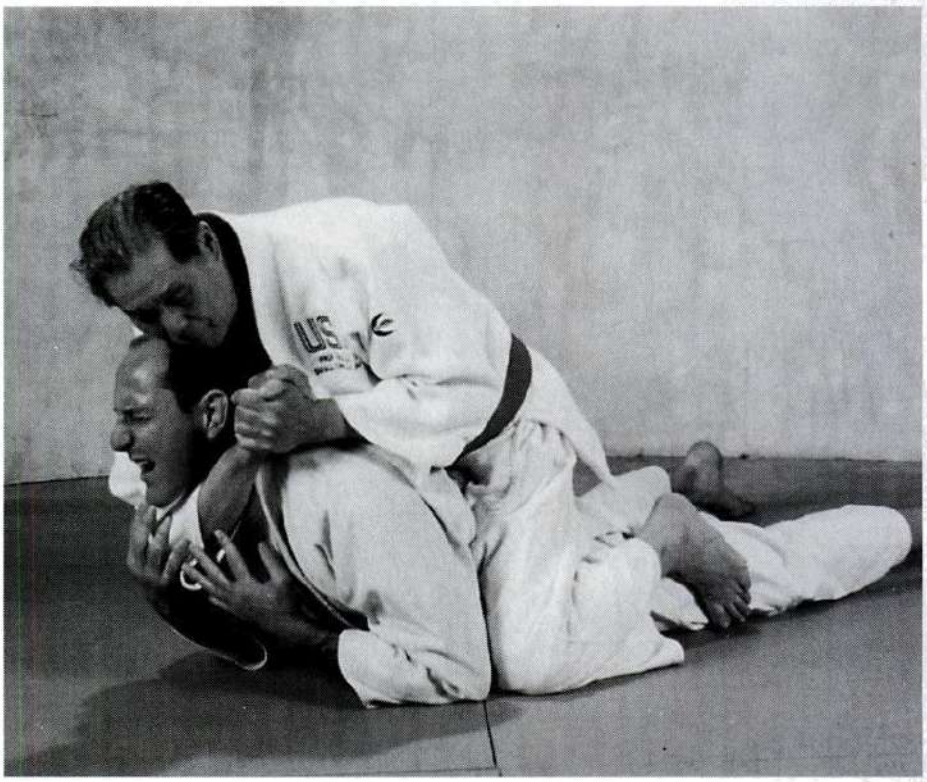
Friends

by Wally Jay

Wally Jay, the creator of the small-circle jujutsu method and Black Belt magazine's 1990 Man of the Year, was one of the fortunate few who had an opportunity to work out with the legendary Bruce Lee. Although the two came from completely different martial arts backgrounds—Jay from judo and jujutsu and Lee from wing chun kung fu—they shared concepts and ideas during their training sessions, and both of them came away a little wiser afterward. Following is Jay's account of their friendship.

—Editor

PHOTO BY DOUG CHURCHILL



Wally Jay (on top, above) shared his knowledge of jujutsu with his friend Bruce Lee during their training sessions together.

Bruce Lee used to come to my house in Alameda, California, to train. He would often be waiting on my porch for me to get home. We would talk for a while, then we would work out in the gym downstairs. The workouts would often last close to five hours. He was a really smart kid for his age; he knew a lot. He was very particular about the little things.

After my judo team had met with some success in competition, Bruce had asked me how we had won, and I told him "Bruce, you've got to go out of your system to do something different." He was actually already doing that, but he didn't realize how important it was. I told him that you have to blend your techniques and moves with other martial arts. When you blend it all together, you have the ability to do something different, and it's foreign to your adversary.

We became really good friends, and he asked me all kinds of advice. The first night he came to my place, he grabbed me and I grabbed his wrist, and down he went to the ground. He couldn't do anything to me. I was just casually holding him down. He said it was because of my internal power, but I didn't think about internal power.

Bruce came to the first judo tournament I held. At the time, he was playing the role of Kato on *The Green Hornet* television series, and he came to the tournament to sign autographs. All the kids wanted to be just like Bruce.

Bruce also came to two of my fund-raising luaus, which I held to help my judo team. He wouldn't take any money for appearing. I told him "Bruce, I pay all the entertainers who come to help out." And he said "I told you I wouldn't take any money." So I offered just a portion of the money, but he said "Just put it in the travel fund for your competitors." I later read where his wife Linda said they were really broke at that time. It wasn't until then that I realized how great a friend he was. He was quite a guy.

I first met him while I was on a trip to Seattle. Someone had told me there was a guy up there named Bruce Lee who was really incredible. They said he was a pretty good kung fu man. I decided to stop and see how good he was. The first hour I was there, I knew this guy was fabulous. I'd known a lot of kung fu masters, but I've never seen a guy 21 years old who could get in and out so fast, and hit so hard.

Bruce had incredible speed. Unless you saw it, you just can't believe how fast he was. He was always working to improve his speed and punching power. He would do the techniques over and over; he would not quit. He knew that repetition was the secret so your body and mind can memorize the techniques. A lot of kids today, you teach them one thing and they say "What's next?" You never absorb anything that way. But Bruce knew the right way to study.

After he moved to Bel Air, California, some of my friends and I went to his house. We worked out on a heavy bag there. I could hardly move the thing when I punched it. Then he kicked the bag and it went up to the ceiling and shook the rafters. My friends and I were all shocked. We couldn't believe the kind of power he had, especially at 135 pounds.

Continued on page 163

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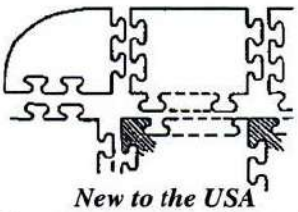

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the dragon spirit

Continued from page 18

He then pointed out the beautiful homes on the top of the hill in Bel Air, and he said "I'm going to own one of those; I'm going to be a millionaire." He was so confident, and I admired him for that. I didn't socialize with him much because he was 21 and I was 45, but he listened to me because I was like his father. We had mostly a father-son type of relationship.

We shared ideas, but he didn't use a lot of my techniques because his goal was to demolish a guy in seconds, whereas my goal was to contain an opponent and hold him down so he couldn't do anything to me. I tried to develop a system where you didn't have to hurt the opponent, and Bruce liked it. But he said he wanted to hurt his adversary as soon as he got him down. He wanted to end the fight as fast as he could. So our philosophies were different.

Bruce would have been great in any era, but he was ahead of his time. I think all martial arts have improved because of what Bruce did.

Some people thought he was cocky. He was so sure of himself. He knew his blinding speed would get him out of trouble.

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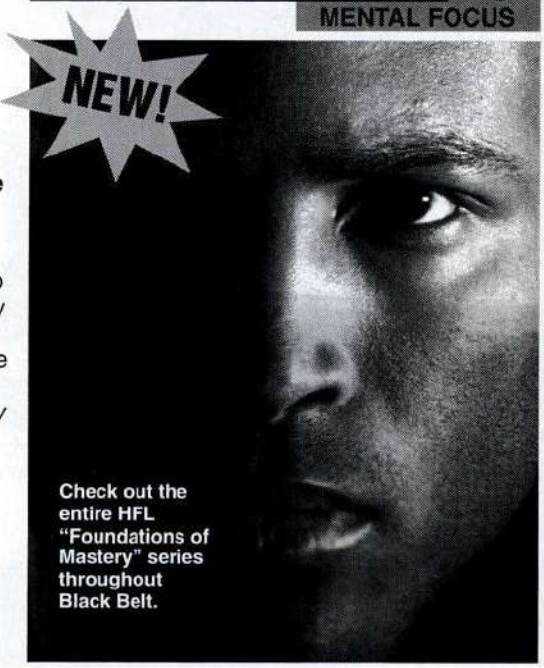

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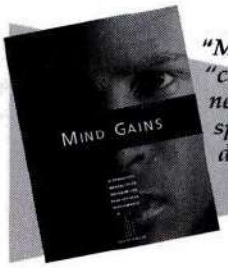

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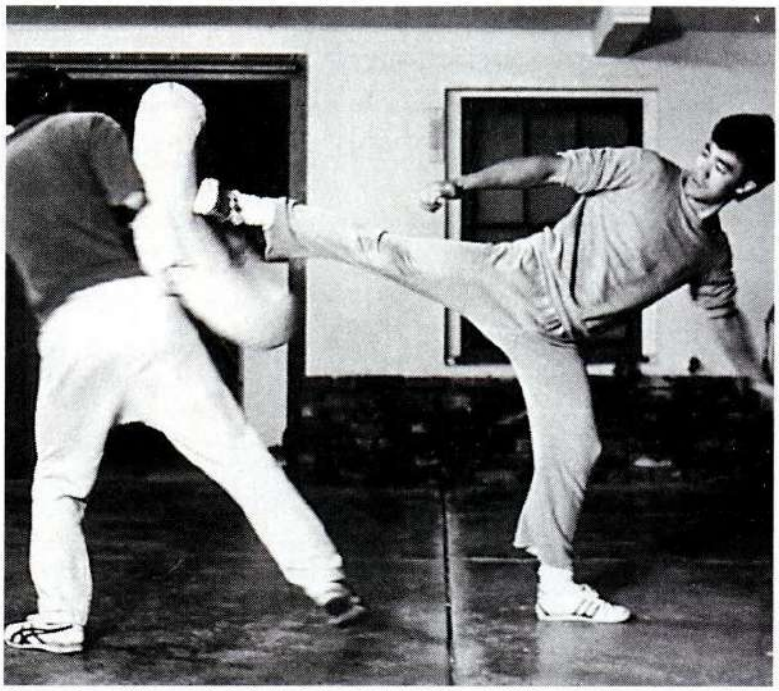
Bruce Lee, The Teacher

by Sean Mick

Bruce Lee once described the role of a *sifu* by stating that a really good teacher doesn't "give" his students the truth, but rather serves as "a guide, a pioneer to the truth that the student must discover for himself." Lee believed an instructor is like a trail scout; he can lead the way, but the student must make the journey on his own. Fortunately, for those martial artists who never had the chance to make that journey with Lee himself, many of "The Dragon's" home training sessions have been preserved on film and videotape, leaving a rich legacy of Bruce in action.



Bruce Lee (above right), training here with Ted Wong, practiced his kicks on shields such as this one until each of his techniques could be delivered with bone-jarring force.

Lee was a nonconformist, both in his life and his martial arts training, subscribing to neither ritual nor tradition simply for tradition's sake. The first thing one notices when watching his training sessions is the complete lack of formality to the proceedings; no one salutes or bows, and there isn't a uniform in sight. Bruce and his pupils simply wear street-clothes or T-shirts and sweatpants. Although the training is intense, it's clear from all the joking and laughing that they're also having a lot of fun. Lee is firmly in charge throughout the training, but he never talks down to his students or places himself above them. He gets "down in the trenches," training with his class, rather than just standing off to one side barking orders.

Lee adapted his mode of instruction to each student's specific goals and skill level. Two *chi sao* ("sticking hands") sessions—one with Taky Kimura filmed in the early 1960s, and another with actor James Coburn, taped several years later—show this philosophy in action. Lee treats the drill with the more-experienced Kimura like an impromptu sparring session, repeatedly driving his opponent back with low kicks and lightning-fast hand strikes to the head and chest, before finally taking Kimura down with a leg sweep. But with Coburn, who expressed more interest in the philosophical rather than physical aspects of the martial arts, Lee slows down and focuses on gentleness and sensitivity. He allows Coburn to do most of the striking, letting him get a feel for the techniques, rather than just blasting him across the floor. In each case, Lee tailors the lesson to the student, rather than the other way around.

Lee also believed that a handful of well-mastered techniques serves a martial artist better than 100 techniques half-learned, and he trained accordingly. A good example of this philosophy can be found in a videotape of Lee, Ted Wong and the late Louis Delgado working on lunging side kicks in Bruce's backyard. They take turns slamming Lee's custom-made wooden kicking shield as Bruce offers a running commentary, alternating encouragement ("Ooh, that was it") with serious critique ("You're not reaching me through the shield"). He repeats the drill many times, working on power, depth of penetration and focus, giving each student an opportunity to examine and refine his technique, and they keep at it until all three of them are driving the shield back with bone-jarring force.

Later taped sessions show Lee working with Coburn on punching, both in the air and on a heavy bag. Again, the focus is on a few basic techniques, and Lee carefully analyzes every strike with an eye toward eliminating all wasted movement. After watching Coburn execute a series of lead-hand jabs, Lee first explains what was wrong ("There was only arm and shoulder [in the punch], and the shoulder is too tight"), then offers a demonstration of how he wants Coburn to loosen up and put more "body" into the strike. Coburn fires off another series of jabs, and viewers can actually see the improvement. His power increases as his motion becomes more efficient, a visible demonstration of the "chipping away the inessentials" that forms the heart of Lee's *jeet kune do*.

Lee also works with Coburn on footwork and "stop-hits," another basic jeet kune do principle. They square off in fighting stances and Lee lunges in while Coburn tries to "intercept" Bruce's motion by shutting down his attack with a side kick. Once again, Lee doesn't try to blow Coburn away; he uses just enough pressure to keep the actor on his toes. As they repeat the drill, Lee counsels Coburn to deliver his countertechnique sooner—to act rather than just react—until Coburn is finally stopping Bruce before he can close the fighting distance. Sifu Lee praises his student enthusiastically, then they square off and continue the drill.

Lee often said that he couldn't teach his students so much as "help them explore themselves." Throughout the training tapes, he gets his students to go further, to reach past their limitations, whether prodding Kareem Abdul-Jabbar into throwing a few more kicks ("Good, now one

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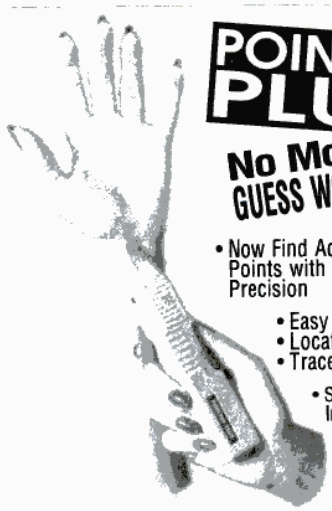

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the dragon spirit

Continued from page 18

more"), or teasing Coburn to work through his fatigue ("Are you tired, Jim? Because you seem to be"). Lee tempers criticism with tactfulness, and focuses on the positive. He even finds something praiseworthy in one of Coburn's exuberant, though not entirely successful, attacks ("I like it. You know why? Because you're so eager to come in."). And Lee doesn't exclude himself from the commentary, cheering a particularly devastating side kick ("I knew that was going to be a hard one"), or asking his partner for feedback after a kick that didn't feel right ("How was the shock? Was it shocking, or did it push?").

Most of all, Lee wanted his students to look at themselves, to explore the feeling behind every technique, rather than just focusing merely on physical execution. He repeatedly asks "How does it feel?" until the question becomes like a mantra, a pathway to self-knowledge.

Bruce Lee had many fans, but only a handful of students. But, as the training tapes reveal, for those lucky few, he was the very embodiment of what a good teacher should be: A perfectionist, tough but fair, hard but considerate. A guide to the truth.

About the author: Sean Mick is a Carson City, Nevada-based screenwriter.

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the dragon spirit

Bruce Lee and Steve McQueen: Friends to the End

by M. Uyehara

The following information has been excerpted from the Ohara Publications book Bruce Lee: The Incomparable Fighter, which was authored by Black Belt magazine owner M. Uyehara, who was a close friend of the late martial arts great. In the following excerpt, which has been adapted for use in Black Belt, Uyehara discusses the close friendship Lee had with the late actor Steve McQueen, who was noted for his roles in such films as The Great Escape and Bullitt. —Editor

Steve McQueen

Bruce Lee and Steve McQueen's association was more of a friendship than a martial arts student-teacher relationship. Although McQueen was one of Lee's old-time students, he was far from being a martial arts expert. Nonetheless, Lee had a high regard for his friend.

"As a student, Steve can be good because he's a hard worker," Lee told me one day. "One day I went to his place to work out, and that guy doesn't know the meaning of quitting. He just kept pushing himself for hours—punching and kicking without a break—until he was completely exhausted. His gym clothes were completely soaked by the time we gave up. Then, instead of taking a shower and putting on fresh clothes, he tells me 'Let's go to my office.'

"By the time we reached his office, our clothes were still damp and we stunk like hell," Lee continued. "But Steve didn't care. He stopped his car right in front of his office, and I hesitated to step out when I saw his swanky office and all his employees dressed up. 'Come on,' Steve said to me, 'let's go meet some of the guys.' It was kind of funny; Steve looked like a bum off the street, but everyone looked up to him and kept calling him 'Mr. McQueen.' "

Once in a while, McQueen would call Lee and ask him to fly in to a location where McQueen was filming so the two could train together. "Steve would fly me in because he wanted to talk to somebody else besides the same guys he worked with all day long. We usually talked about life, philosophy, and we would work out a little. It gave Steve a break from what he was doing. I wouldn't stay long; just a couple of days."

Possibly, McQueen and Lee got along so well because both of them enjoyed studying the theories and philosophies of life. "He and I used to have great long discussions about that," McQueen said, "because no matter how expensive a car you buy, how many expensive clothes you have, no matter what you do in life, if you don't know yourself, you're never going to...appreciate anything in life."

As the years passed, Lee and McQueen began to visit each other more frequently. Lee would sometimes call him at the spur of the moment, but to McQueen, the calls were more than ordinary; they seemed to come at times when McQueen needed them the most. "Sometimes I'd be feeling rotten [about life] and the phone would ring, and it was Bruce Lee," McQueen related. "I don't know why he was calling, but he would say 'I just thought I should call you.' This happened four or five times ...how do you explain it?"

The relationship between the two was not always serious. Lee was already an established film star when one day McQueen sent him an 8x10 photo of himself. It was autographed "To Bruce Lee, one of my favorite fans."

"I tried to get a hold of [McQueen], but nobody knew where he was at," Lee said. "That chicken. He knows what I was going to tell him, so he was hiding."

I don't think Lee charged McQueen for lessons, although he got as much as $100 an hour from other celebrities. Lee gave me the impression that he and McQueen had an implied agreement. "I teach Steve *jeet kune do,* and he gives me advice on acting," Lee said. "He doesn't try to convert me to his [acting] style. He believes that each actor must create his own style. You can't learn that from anyone."

Of all the actor friends Lee had, McQueen was the closest to him. When Lee wanted to buy a house, McQueen immediately contacted his manager to help Lee find one. When Lee wanted to buy a Porsche, McQueen quickly volunteered to pay for the car. Later, when Lee was planning to buy the house that McQueen's manager had found, McQueen offered to make the down payment.

"That Steve is too much," Lee said. "He wanted to pay for the down payment, but I couldn't accept. You know how much that was? Ten grand! Boy, that's a lot of money, and he was just going to give it to me with no strings attached. I had to turn him down because I'd feel obligated. But it was nice of him, and I sure appreciated it."

When Lee died in 1973, McQueen felt like he had lost a member of his family. "I cared about Bruce and I think it's going to be a great loss," McQueen said. "He was a wonderful guy."

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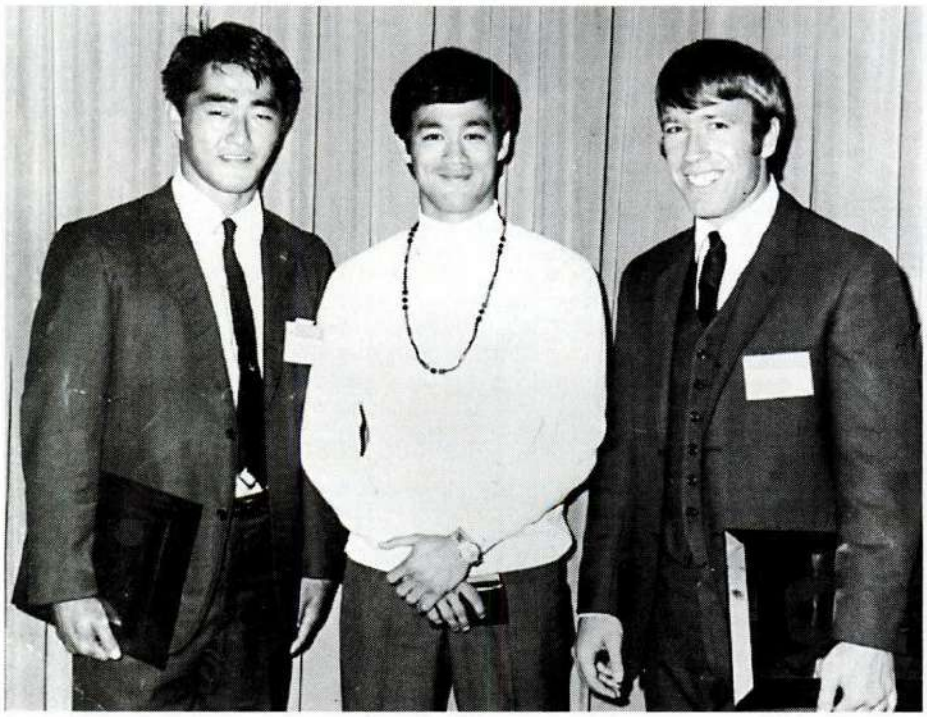
Bruce Lee's Secret Formula for Generating Force

by Hayward Nishioka

Black Belt Hall of Fame member Hayward Nishioka was one of America's premier judo competitors in the 1960s and won a gold medal at the 1967 Pan American Games. He was also a good friend and training partner of the late Bruce Lee. In the following anecdote, Nishioka, who currently teaches physical education at Los Angeles City College, describes Lee's theory for generating force in his side kick. —*Editor*



Hayward Nishioka (above left) poses here with fellow martial artists Bruce Lee (center) and Chuck Norris at 1968 ceremony in which Nishioka and Norris were inducted into the Black Belt Hall of Fame.

Dr. Bert Seidler, a professor of physical education at California State University, Los Angeles, was airborne as he flew past me. He landed on the ground about seven feet from where he had previously stood—the victim of a side kick by Bruce Lee. Seidler, who weighed about 180 pounds to Lee's 140, had also been holding a 10-pound kicking shield Bruce had devised to absorb the impact of the side kick. Nonetheless, the force of Lee's kick sent Seidler flying across the backyard.

Seidler's face was one of shock and dismay as he sat shaken on the ground. Lee, on the other hand, wore the satisfied smile of a priest who had just converted another Christian from atheism. I had seen it before—when he demonstrated his now-famous one-inch punch on me several years earlier.

But on this day, I had been telling Seidler, who was one of my favorite college professors, about Lee, who was then the co-star of *The Green Hornet* television series. My stories about Lee were often received with raised eyebrows, at best, and more often than not, were brushed off as hyperbole. But now Seidler would finally stop raising his eyebrows as he raised his body off the ground. After regaining his composure, he said to Lee "How did you do that? I'd like to have you come to Cal State Los Angeles and do some testing on you." Lee declined his invitation.

"The problem with most kicks," Lee explained, "is acceleration and friction. If you watch carefully, many competitors are stationary when they kick or bring their back leg to the front to side kick."

Lee then demonstrated his side kick again, but this time slowly, and on me, as Seidler looked on. To the amazement of both Seidler and myself, Lee had the ability to explain in biomechanical terms the movements that led to his explosive kick. I often wonder whether his theory was formulated from a book on biomechanics, or that the movements were invented first, and a scientific explanation was found later.

Whatever it was, the movements enhanced the power of Lee's side kick. I had seen side kicks before, but none this powerful or fast in bridging "the gap", as Lee termed the distance between two opponents.

Lee was constantly searching for ways to generate more force in his techniques. He had a wall full of books dealing with movement and combat. Some were real collector's items. He would constantly refer to them for ideas to synthesize with his *jeet kune do*. For example, the step he used in his side kick was a modification from fencing. And his little trick of extending his hand toward the opponent's face before initiating his first step also came from fencing. Lee used this move to gauge distance and to give the appearance that his attack was already fully extended. While your eyes focused on Lee's extended arm, he shifted his feet into position and—zowie!—he was in your face before you knew what happened.

Lee continued to explain to Seidler the reasons behind his movements. "I first step forward with the forward foot, then bring my back foot up to replace the forward one (like a skipping action)," Lee said. "What's important is to extend and make contact with the opponent at the same time you step down with the left foot. Otherwise, the forward energy you generated is lost by the contact with the floor."

It only made sense to generate speed with the skipping step, and *then* explode, simultaneously making contact with both the floor and the opponent. Had Lee stepped down first to the floor, then to the opponent, some of the force of his blow would dissipate into the floor. It was ingenious, yet simple.

But, then, that's what made Bruce Lee, Bruce Lee.

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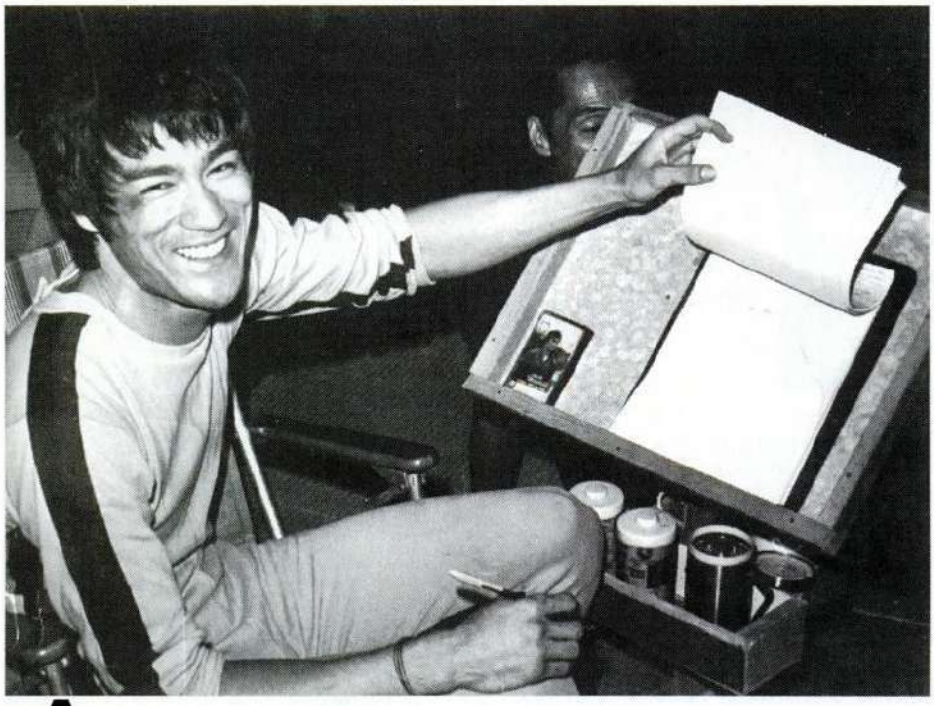
Bruce Lee Was Human After All

by Warren Graham

Who am I?
Am I a giant among men,
Master of all I survey,
Or an ineffectual pygmy
Who clumsily blocks his own way?
Am I the self-assured gentleman
With a winning style,
The natural born leader
Who makes friends instantly,
Or the frightened heart
Tiptoeing among strangers,
Who behind a frozen smile, trembles
Like a little boy lost in a dark forest?
Most of us yearn to be one,
But fear we are the other.



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Although the preceding poem could be mistaken as the work of Tennyson or Keats, it was actually penned by martial artist Bruce Lee. These timeless words, which he wrote in a letter to a close friend back in the 1960s, speaks volumes about a subject rarely examined: Bruce Lee, the human being.

Countless articles have covered the physical aspects of Lee's *jeet kune do.* His fighting methodologies and techniques have been examined in great detail, and many people argue that only Lee could perform jeet kune do due to his unique physical attributes.

Lee strove toward "personal liberation," and encouraged others to do the same. Unfortunately, in Lee's case, that phrase is usually equated to fighting standards, rather than becoming a complete human being by being in tune with your heart and mind. As you learn more about Lee, however, it's evident that it was his self-developed mental attributes that powered the way for him to become so physically formidable.

If the inherent violence in the ability to protect ourselves is the *yang,* then peace with ourselves and others through self-knowledge is surely the *yin* of martial arts training. The latter is just as vital an ingredient, since one cannot exist without the other. Without Lee's intended balance of mental and physical attributes, one's jeet kune do will never be complete.

One of the actors who starred with Lee in *Enter the Dragon* claims "Bruce had true inner confidence. A lot of men have outward confidence, but Bruce truly believed in himself and could convey that."

A man is not born with such confidence; it must be learned and forged into an intricate tool for his very survival. Lee obviously went through this process and learned to face the world from the inside out.

A sage once wrote that "Great souls have wills, weak ones only wishes." Because of his place in history, we tend to put Lee above the mental day-to-day struggles the average person faces. In workouts, did Lee ever fear he had reached a plateau, that he couldn't improve? Were there days when he felt he could not run another yard or execute another punch? During his early disappointments in Hollywood, did he ever fear he was making the wrong choices? Did he ever feel that maybe he was not a good enough actor?

Surely Lee paused at times to reflect on whether his efforts were worthwhile, if what he was physically trying to attain was even possible, and what his place on this crowded planet actually was. Yet he fought past what has been called the devil's crowning achievement: the wedge of self-doubt.

Lee would not let his fears block his growth. He was totally immersed in his passions. A true self-made man, he developed himself into an erudite martial artist and became a professional in film work as well. We read philosophy and aphorisms and tell ourselves we're going to remember and apply them, but we often lack the tenacity to do so and we fall short of our goals. Lee, however, was not lacking in such willpower.

But Lee was only human, and he obviously had his share of flaws, like all people do. In Lee's case, however, flaws only serve to showcase his many accomplishments. Thus, the example he left for us shines brighter than ever, magnified by the fact that he was all too human.

It's downright comforting to know that the man who captured many martial artists' fascination with his graceful movements and explosive skill, also struggled with personal shortcomings, as we all do. Yet Lee succeeded in attaining his heart's desire, both personally and professionally. What better legacy could any man leave?

About the author: Warren Graham is a student of jeet kune do under Ted Wong and Richard Bustillo, and teaches martial arts in Charlotte, North Carolina.

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Death of the Dragon

by Linda Lee Cadwell

The following material was excerpted from The Bruce Lee Story, authored by the late martial artist's widow, Linda Lee Cadwell. It has been adapted for use in Black Belt magazine. —Editor

Bruce had talked about death more than once in the months before he died. He was convinced that he would never live to be an old man, nor did he want to. He frequently told people in his last days that he hated the idea of growing old and weak.

"I won't live as long as you," he told me one day.

"Why would you think that?" I asked.

"I don't really know," he said. "The fact is, I don't know how long I can keep this up."

It wasn't long after that conversation that I found myself in a bare hospital emergency room, watching a team of doctors work on my husband. Strangely, I felt almost no emotion. I suppose I was too numbed by shock. Grief, despair and the sense of loss would all come later. At that point, I believed Bruce was merely unconscious; nobody had told me he was already dead. The doctors injected drugs directly into Bruce's heart and applied electric shock to his heart. Then I noticed that the EKG machine recording Bruce's heartbeat was emitting a "flat line," indicating his heart had stopped beating. Yet, I still refused to believe he was dead. I was convinced Bruce would always pull through. He had so much life and vitality, so much inner force. And he had so much control over his mind and his body. Throughout his life he had fought his way out of so many adverse situations. I simply could not accept the idea that he would not survive.

Once the news of Bruce's death broke, the Hong Kong press went wild. I could understand the furor. That a man of Bruce's astonishing vitality, energy and sheer physical fitness should suddenly be snuffed out like a candle at the young age of 32—perhaps people cannot be blamed for hypothesizing.

The release of the autopsy report did nothing to lessen the sensation of Bruce's death. Traces of cannabis (marijuana) were found in Bruce's stomach. The newspapers immediately went to town on the idea that Bruce was a drug addict and had taken drugs to help boost his extraordinary feats. Yet, all of the medical evidence given at the coroner's inquiry disclosed that there was no possibility that cannabis could have caused his death.

The greatest care was taken to get the true reason for Bruce's death. A doctor in the forensic division of the Hong Kong government laboratory examined the contents of Bruce's stomach and interior organs, and other samples were sent to Australia and New Zealand. The only "foreign" substance found in Bruce's organs was Equagesic—a kind of super aspirin.

A friend consoles Linda Lee (in hood) at her late husband's funeral in Hong Kong in 1973.

Dr. R.R. Lycette of Queen Elizabeth Hospital viewed Bruce's death as a hypersensitivity to one or more of the compounds in the aspirin tablet. Dr. Lycette also said he had examined Bruce's skull, but found no injuries on it. Bruce's brain, however, was "swollen like a sponge" and weighed 175 grams more than normal. But his death could not have been due to a brain hemorrhage because none of the vessels in the brain were blocked or broken.

The cannabis theory was completely thrown out by Professor R.D. Teare, a professor of forensic medicine at the University of London and the top expert in the case. He had overseen more than 90,000 autopsies and declared that, to ascribe the cause of death to cannabis would be irrational. He decided that the edema had been caused by hypersensitivity to either meprobamate or aspirin, or a combination of the two; both are present in Equagesic. However unusual this might be—and such cases were rare—this was the only feasible solution.

Afterward, reporters demanded to know if I was satisfied with the cause of death. I could only reply "Well, it doesn't really change anything, does it?"

I was satisfied that Bruce had died of a hypersensitivity to a combination of ingredients contained in Equagesic. I listened to the fanciful theories of how Bruce died. The more closely one analyzed these ideas, the more absurd they seemed. The truth was, the people of Hong Kong had lost a great hero and were reluctant to accept the reality that their superhero could succumb as easily as any other mortal. I publicly pleaded to the people of Hong Kong, and the world, to let the matter alone. No one, I'm sorry to say, seemed to listen.

Bruce had two funeral ceremonies—one in Hong Kong and the other in Seattle, where he is buried. In addition to Bruce's many relatives, scores of his close friends and famous stars and movie personalities attended the service at the Kowloon Funeral Parlor. Outside, the streets and multi-storied balconies and rooftops were lined with people as far as the eye could see. Eventually, Bruce's casket was brought into the room, and people filed past the open coffin to see him for the last time, his body covered with glass to prevent anyone from touching him.

The funeral in Seattle was attended by about 100 friends and relatives. Bruce was buried at Lake View Cemetery, overlooking the placid waters of Lake Washington. The pallbearers were Steve McQueen, James Coburn, Dan Inosanto, Taky Kimura, Peter Chin and Bruce's brother, Robert.

At the gravesite, Coburn spoke the last words: "Farewell, brother. It has been an honor to share this space in time with you. As a friend and as a teacher, you have given to me, have brought my physical, spiritual and psychological selves together. Thank you. May peace be with you."

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Bruce Lee's Front-Hand Lead Punch

by Warren Graham

Those who had the privilege to actually work out with Bruce Lee are unanimous in their opinion that he was the quickest and strongest fighter they had ever seen. Richard Bustillo, one of Lee's Los Angeles Chinatown students in the late 1960s, claims that today's martial artists could not keep up with the "Dragon." Then again, in sparring sessions, "No one could," Bustillo notes.

Lee had many potent weapons at his disposal, and one of his favorites was his lightning-fast front-hand lead. This punch is a masterful example of his genius in microcosm. Lee knew that it was the subtle technical details of any strike that made it truly effective.

The following components are critical to front-hand lead efficacy:

• *Correct stance.* The front-hand lead is a perfect illustration of a major premise of Lee's *jeet kune do*—simplicity. All techniques are performed from the basic *bi jong* fighting stance, with as little deviation from that posture as possible during the preparation, execution and recovery of the strike. The front foot is flat, stable and pointed about 15 degrees away from the opponent. The toes of that foot form the tip of a "triangle"; the other corners are the heel and toe of the rear foot. The heel of the rear foot is slightly raised for mobility and to facilitate a powerful push to carry the body forward as the punch is delivered, much like a sprinter coming out of the blocks. The practitioner's weight is balanced evenly over both legs, his hands are held up, and his elbows are tucked in.

• *Relaxation.* If you are tense, your own viscosity will deter the punch's speed. The only time you contract your muscles is the brief moment when you actually strike the target. Upon impact, immediately return to a relaxed state.

• *Initial movement.* When initiating the punch, your striking hand should always move slightly before any other body part. This subtle movement increases the technique's speed and gives your opponent less time to react. It's said that Lee picked up on this tactic by watching films of boxing legend Muhammad Ali, who had one of the quickest jabs in the history of pugilism.

• *Shoulder and hip rotation.* This is absolutely vital in generating power. Imagine a hinge in the middle of your chest. Your right shoulder and hip are the far edge of a "door." You figuratively slam that "door" shut to your left with the execution of the strike.

• *Fist position.* By keeping your fist in a vertical position, it rises to strike the opponent with the lower three knuckles, and particularly the second knuckle next to the little finger. This allows the wrist to stay in a very natural position rather than turning the hand and hitting with the top two knuckles, as a traditional karate practitioner would.

• *Hitting through the target.* Never aim for the target surface. Instead, imagine that you are striking a point six inches beyond the target. You will make contact much earlier and will drive your hand into the target at a much higher rate of speed.

• *Arching trajectory.* The punching hand follows a tight, slightly oval trajectory, which facilitates retraction to its original position. Much like a bullwhip, the fist snaps back at even a greater rate of speed than with which it was delivered.

• *Proper footwork and immediate recovery.* A lack of proper footwork will reduce the effectiveness of the front-hand lead punch. The front foot must follow the initial move of the hand and land on the ground just after the strike makes impact. The rear foot follows immediately. Both feet move the same distance during the execution of the punch, allowing you to quickly maintain the integrity of the stance. Many people make the critical mistake of only stepping with their front foot, thus landing with their rear foot in an awkward position which destroys their balance. They are in no position to deliver another strike of any substance. By keeping proper balance throughout the technique, you generate more power.

• *Commitment.* Lee once wrote that "When I move, I am determined to move!" You must be fully committed to hitting as fast as you can. This involves a lot of mental preparation. One technique Lee used to increase his speed was to envision his punch already hitting and exploding the target even before he delivered it.

As with any technique, you have to practice the individual parts of the front-hand punch slowly at first. Like a chef's food recipe, it takes all the ingredients mixed just so. At this point, don't fret over speed or power; just try to achieve the correct form. You will notice improvement if you work steadily on the punch, but have patience, because it takes time to get your body kinesthetically synchronized to maximize the strike's power. Once you understand what you are supposed to do, the speed will come in time. And speed *is* power.

About the guest columnist: Warren Graham is a student of jeet kune do instructors Ted Wong and Richard Bustillo, and teaches martial arts in Charlotte, North Carolina.

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Bruce and Jeet Kune Do Made Beautiful Music Together

by Hayward Nishioka

Can music make someone smarter? Dr. Gordon Snow, a researcher at the University of California, Irvine, believes it can. Snow tested a number of students and found an increase in their intelligence quotient (IQ) by up to 15 percent after they listened to music composed by the renowned Wolfgang Amadeus Mozart.

What does this have to do with the martial arts? Well, believe it or not, Bruce Lee used music in his *jeet kune do* combat system. Bruce's music was a far cry from Mozart; it was simply sounds, rhythms and beats that helped him and his students develop timing. Few people realize that Bruce was a *cha cha* dance champion when he lived in Hong Kong, and he recognized the connection between musical beats and fighting.

This beat concept intrigued Bruce, and he incorporated it into his jeet kune do teachings, initially just to understand timing and rhythm, but later to study anticipation. His life was one big practice session, as there was usually no set time or place that a practice session began or ended. There was no formality or bowing. A practice session usually started with a conversation in which Bruce was the dominant figure. The talk would go from the living room library to the garage gymnasium, or to the backyard patio. The location largely depended on the topic and the training tools he used to explain what he was doing.

During one of our training sessions, he told me "Hayward, I want you to say 'uhh, uhh' repeatedly, 10 times."

I felt self-conscious uttering such apelike calls, but I said "Okay, what's this for?"

As if he hadn't heard my question, he continued "Now strike out with alternating hands with each 'uhh.'"

As I simultaneously struck outward and uttered "uhh," Bruce began to utter "oup, oup!" Curiously, his replies fell neatly between my "uhh" sounds.

"Keep going," he commanded. As I did, the sounds became almost rhythmic and predictable. Suddenly, Bruce was in front of me and began to tap each projected blow in unison with his "oup, oup" sounds.

Then, from out of nowhere, came this "whaaa" sound, and with it a quick backhand—first a left, then a right, back and forth from one side to the other. It was like music. First the beat (uhh), then the half beats (oup), and then the quarter beat (whaaa).

At first, the movements were crude and slow on my part. But with the addition of the other beats being crammed in, my movements became smoother and quicker. The sound seemed to help the movement find its way home in time and space.

"You see, the movement is better learned with a rhythmic sound," Bruce said. "It's like trying to understand a complicated dance step. If you see it happen for only a few seconds, it's hard to recall it. However, if the feet shuffle or make a rhythmic beat, you can recall the beat and then add the movement."

Bruce assumed an upright ready stance. I thought "Here we go again." He had this trait of assuming you were a follower and he was a director. In reality, I was, but because he often did things without a "lead in" or introduction, you felt apprehensive and tense. His directions could make you feel child-like. But I wasn't there to see who was better; I was there to learn.

What he taught next was something that is crucial to the martial arts, survival and, perhaps in some instances, to life. It is the act of anticipating an impending attack and intuitively sensing danger, that gut feeling that someone is about to attack you.

"Do you feel the fear that I might hit you?" he asked. "When you think I'm going to attack, say 'oup.'"

Suddenly—swoosh—a front-hand punch lashed out at me, then made quick retreat. My "oup' was slightly late.

"Good, but a little faster [next time]," Bruce said.

After repeated tries, I could almost say my "oup" completely before his attack.

"Now, as you say your 'oup,' you should strike out with a front hand punch," Bruce ordered.

Oup, oup, oup! That's one way Bruce taught me to beat someone to the punch.

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To Bruce Lee (above right), life was one big training session, and practice could be conducted just about anywhere, including on a public sidewalk.

About the guest columnist: Hayward Nishioka is a Black Belt Hall of Fame member and was one of the United States' top judo competitors in the 1960s. He was both a friend and training partner of the late Bruce Lee, and currently teaches physical education at Los Angeles City College.

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Don't Try to Fix What Isn't Broken

by Warren Graham

"Simplicity is nature's first step, and the last of art." —Phillip James Bailey

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There are those who claim that Bruce Lee's combat methods are outdated in today's modern world. Do these same people believe the works of Einstein, Shakespeare and da Vinci are also outdated?

Recently I overheard a fellow make an interesting comment as he thumbed through a book on *jeet kune do* at a bookstore. He pointed at a photograph of Bruce Lee executing a kick, and said to his friend "That old stuff was good, but that was the 1960s. My instructor says none of those kicks or punches would work today."

Martial artists have long debated not only the effectiveness of Lee's jeet kune do, but also exactly what his combat method would be like today, had he lived. Some people believe that Lee would be purely a grappler now, while others claim he would be focusing on pressure-point attacks.

Such assumptions are merely an exercise in futility. With Lee gone, it's easy for people to criticize and speculate about his system. Some people offer opinions on Lee and jeet kune do simply for conjecture's sake, but others are trying to promote and justify their particular chosen art by being critical of his.

Often, when misinterpreting Lee's combat method, an individual trains in a mishmash of fighting styles and labels what he is doing as jeet kune do. This is not to say that the individual styles he practices are without merit; Lee would heartily encourage martial artists to find their personal, distinct way. But when they find it, they should not be labeling it as *his* way.

Lee stated that the highest form of skill is to hit a worthy opponent with a simple movement. In fact, the theme of simplicity is a constant in his notes. He knew that it was not how many techniques you had, but rather how many you could actually successfully apply, that made the critical difference in a fight. This was not a generally understood observation in his day, nor is it today. "Simplicity," Lee wrote, "is indeed hard to convey."

A side kick may be basic, but learning to deliver it with different rhythms and feints, from different angles, and at different speeds, is what makes it applicable. Understanding the mechanics in the precise sequence combines for power that quickly separates the men from the boys. "I can show you 150 techniques and make you a good fighter," Lee once told his Los Angeles Chinatown students. "Or I can show you six and make you a great fighter."

Would the information that Lee left behind have evolved to another level by now? Are the concepts that he developed so effective that he wouldn't have been able to improve on them, had he lived?

Hardly. Lee was far too brilliant to never innovate further. But to state that what he left behind is dated, thus ineffective and of little or no value, illustrates how uninformed—or perhaps just plain envious—some martial artists are.

No one has impacted martial arts the way Lee did. Lee was a totally unique visionary. He developed his innovative jeet kune do concept at a time when no one dared believe that the traditional fighting arts were lacking in any way. Karate and judo were still relatively new in the United States in the mid-1960s, and they were viewed as the ultimate combat methods.

It is painful to see Lee's brilliance subjected to such trite dribble. Far beyond being merely a fascinated man's efforts at an art he loved, Lee's creation was inspired. Would the work of Einstein, Shakespeare or da Vinci ever be considered dated?

An acquaintance of Lee once said "Bruce always had his critics, and a lot of them bragged that they could kick his butt. But no one ever said that to his face." When properly understood and executed, jeet kune do—the "way of the intercepting fist"—is a force not easily reckoned with. Lee's original jeet kune do stands firmly on its own merit.

About the columnist: Charlotte, North Carolina-based Warren Graham is a jeet kune do student and instructor under Ted Wong and Richard Bustillo.

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The Making of "Enter the Dragon"

by M. Uyehara

PHOTO COURTESY OF WARNER BROTHERS

▲ ***Bruce Lee (left) was cut by a broken bottle and bitten by a snake during the filming of Enter of the Dragon, which many people still consider the consummate martial arts film.***

The following material has been excerpted from the book Bruce Lee: The Incomparable Fighter, which was authored by Rainbow Publications owner M. Uyehara. It has been adapted for use in Black Belt magazine. —*Editor*

The budget for *Enter the Dragon* was much bigger than any film Bruce Lee had worked on previously. Warner Brothers promised to finance the project with $500,000—a small sum in the United States, but an almost incredible amount by Hong Kong movie standards. The shooting was done in Hong Kong, but most of the dubbing was done in the United States.

Lee supplied most of the extras for the film, some of whom had martial arts experience. "Getting extras was easy," Lee chuckled. "All we had to do was drive a big truck to the wino district and pick them up. They were real eager to work for $1.50 an hour. Some of the extras you saw in the film behind bars were really heavy dope addicts. They weren't acting; that's what they really look like."

According to Jim Kelly, one of the main actors in the movie, the extras really earned their money because they took a great deal of punishment. Many of them got injured during production. "Some of the guys got hurt because they didn't follow instructions," Lee claimed. "For example, one guy was supposed to grab me from behind, and when I used my elbow on him, he was instructed to let go. But that dummy just kept hanging on to me, and I had no choice but to throw him over my shoulder. I think he got hurt in the fall, but that's his fault."

The shooting schedule fell behind several weeks, and near the end, the crew had to work almost around the clock. "Each extra day was costing Warner Brothers additional bucks," Lee said. "When we finally finished, we did spend slightly over the budget."

There were several mishaps during production that contributed to the delay. Lee sliced his foot during one shooting session. "That dumb Bob Wall. I told him that I was going to kick a broken bottle out of his hand, and we practiced it several times. But when they started shooting, I kicked his hand, but instead of letting the bottle go, he hung on to it. I got an ugly gash on my foot, and it took a whole month before it healed."

Lee was also bitten by a snake during filming. "The snake we used in the show was not poisonous, nor was it trained," Lee related. "The damn thing fell asleep on me, so I tried to wake it up by slapping its head, and instead got bitten on my hand."

There were some amusing incidents during production, as well. During one scene, a karate black belt challenges Lee to a fight. Lee tries to avoid him, but the bully keeps pressing him. When the challenger asks him what his martial arts style is, Lee replies "the art of fighting without fighting." Lee then tricks the bully into boarding a small boat so they can fight on an island.

"The guy was supposed to remain on the boat until we reached our destination," Lee explained. "But that day the sea was so choppy, water was filling the boat. We didn't know that until he started to wave his hands and cuss at us. The script didn't call for that. When we finally realized what he was trying to tell us, we had a good laugh because, in a few more minutes, that guy would have been in the water."

Lee was superb in his fight scenes, and also contributed heavily in making others look good. For instance, Shih Kien—who portrayed the movie's villain, Han—was over 60 years old and was not a martial artist, but you would never know it by watching the film. "I gave him a few lessons in punching and kicking," Lee said, "and look what I created—a fighting machine."

Enter the Dragon was not a very good movie from an aesthetic standpoint; it was too farcical. Nevertheless, it became a classic film to martial artists. Most of the credit must be given to Lee, because he made it into a winner. People sat through the movie over and over again, not because of the plot or good acting, but just to see the performance of one man—Bruce Lee.

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Coordination

by Bruce Lee

Coordination is one of the most important considerations in any study of proficiency in sports and athletics. It is the quality which enables the individual to integrate all the powers and capacities of his whole organism into an effective *doing* of an act.

Before movements can take place, there must be a change of muscular tension on both sides of the joints to be moved. The effectiveness of this muscular teamwork is one of the factors which determine limits of speed, endurance, power, agility and accuracy in all athletic performances.

In static or slow-resistive activities—such as executing a handstand or supporting a heavy barbell—the muscles on both sides of the joints act strongly to fix the body in the desired position. When rapid motion takes place—as in running or throwing—the muscles closing the joints shorten and those on the opposite side lengthen to permit the movement. There is still tension on both sides, but on the lengthening side, it is considerably reduced.

Any excessive tension in the lengthening muscles acts as a brake and thereby slows and weakens the action. Such antagonistic tension increases the energy cost of muscular work, resulting in early fatigue. When a new task with a demand that is different in intensity of load, rate, repetition or duration is undertaken, an entirely new pattern of "neurophysiological adjustment" must be acquired. Thus, the fatigue experienced in new activities is not just from using different muscles but is also due to the braking caused by improper coordination.

The characteristic of the expert athlete is his ease of movement, even during maximal effort. The novice is characterized by his tenseness, wasted motion and excess effort. That rare person, the "natural athlete," seems to be endowed with the ability to undertake any sport activity, whether he is experienced in it or not, with ease. The ease is his ability to perform with minimal antagonistic tension. It is more present in some

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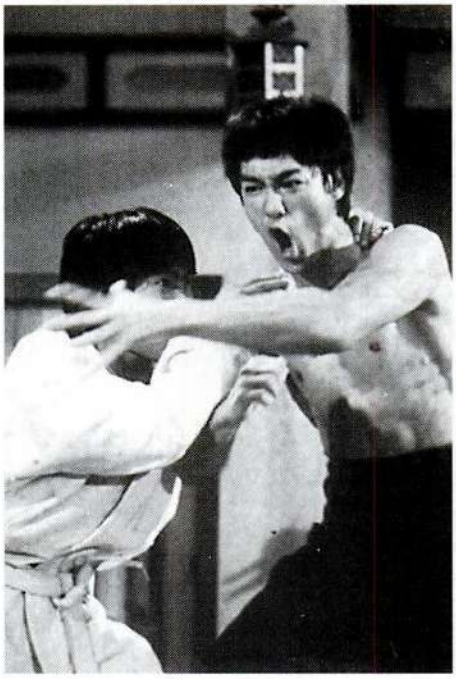

athletes, but can be improved by all.

The fighter whose movements seem awkward, who never seems to find the proper distance, is always being timed, never "out-guesses" his opponent, and always gives warning of his intentions before they become serious, is suffering chiefly from a lack of coordination. The well-coordinated fighter does everything smoothly and gracefully. He seems to glide in and out of distance with a minimum of effort and a maximum of deception. His timing is usually good because his own movements are so rhythmical they tend to establish complementary rhythm on the part of his opponent, a rhythm he can break to his own advantage because of his perfect control of his own muscles. He seems to out-guess his opponent because he usually takes the initiative and, to a large extent, forces the reactions of his opponent. Above all, he makes his movements with a purpose, rather than with a doubting hope, because he has confidence in himself.

Muscles have no power to guide themselves, but the manner in which they act and, consequently, the effectiveness of their performances, depend absolutely on how the nervous system guides them. Thus, a badly executed move is the result of impulses sent to the wrong muscles, or sent a fraction of a second too soon or too late, or sent in improper sequence or in poorly apportioned intensity.

Well-executed movement means the nervous system has been trained to the point where it sends impulses to certain muscles, causing these muscles to contract at exactly the proper time. At the same time, impulses to the antagonistic muscles are shut off, allowing those muscles to relax. Properly coordinated impulses surge with just the exact intensity required and stop at the exact fraction of a second when they are no longer needed.

Therefore, learning coordination is a matter of training the nervous system and not a question of training muscles. The transition from totally uncoordinated muscular effort to skill of the highest perfection is a process of developing the connections in the nervous system.

Training for skill (coordination) is purely a matter of forming proper connections in the nervous system through precision practice. Each performance of an act strengthens the connections involved and makes the next performance easier, more certain and more readily done. Likewise, disuse tends to weaken any pathways that have been formed and makes the doing of the act more difficult and uncertain. Thus, we can attain skill only by actually doing the thing we are trying to learn.

IMPORTANT: Do not practice finely skilled movements after you are tired, for you will begin to substitute gross motions for finer ones and generalized efforts for specific ones. Wrong movements tend to supervene, and the athlete's progress is set back. Thus, the athlete practices fine skills only while fresh. When he becomes fatigued, he shifts to tasks employing gross movements designed principally to develop endurance.

The above was excerpted from Bruce Lee's Tao of Jeet Kune Do (Ohara Publications Inc.).

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Jeet Kune Do in the College Classroom

by Jerry Beasley, Ed.D.

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Most colleges and universities offer one or more courses in martial arts as part of their curriculum. In some colleges, karate, *taekwondo* and judo are offered as part of the course work in physical education. Occasionally administrators will offer a course in Asian studies or the philosophy of Asian martial arts. As one of the world's most popular arts, it is only fitting that *jeet kune do* has become an accredited course in the college classroom.

JKD has long been associated with Bruce Lee's collegiate years in Seattle because that's where he began to teach martial arts. He met his wife, established his circle of friends and began to study philosophy while still a student there. Of particular importance to fans of JKD is that Lee nourished the roots of his art while attending classes at the university. One could hardly discuss the life of Bruce Lee without an extended reference to his collegiate background. The pairing of his art with a college curriculum seems to be a natural course of events.

Since 1986, Radford University (Radford, Virginia) has offered through the department of physical education an activity course and a lecture course in JKD. Students in the activity course earn one semester hour of credit in physical education after 45 hours of instruction. After being taught the fundamental kicks and punches, the students work out with focus pads and spar. Most agree that their favorite parts of the course are the sections on trapping and self-defense applications.

The required text for the lecture course is Bruce Lee's *Tao of Jeet Kune Do* (Ohara Publications Inc.). With it, students earn three semester hours of credit in physical education for 45 lecture classes during the semester.

Imagine reading the *Tao* cover to cover, attending classes in which you take notes on lectures from the *Tao,* engaging in debate with other students on the meaning of references in the *Tao,* and then preparing for an exam on the readings and class notes. For some, it's like a dream come true; for others, it represents a most challenging task.

The course is divided into three areas: the history and principles of the world's martial arts, JKD as a conceptual martial arts matrix and JKD as a system similar to pre-1973 JKD—what is often called original JKD. To set the stage for the introduction of JKD, students examine the arts from as many as 16 different countries. Most of them readily recognize karate, kung fu and taekwondo, but not so many can identify the arts from Iceland, Burma, Polynesia, Africa, France or England. Students then discuss in detail the history of martial arts in the United States and recognize the contributions of teachers such as Ed Parker and Jhoon Rhee, fighters such as Chuck Norris and Joe Lewis, and legends such as Mas Oyama and Bruce Lee.

Section two begins with an analysis of the arts students read about in section one. By forming a matrix to include each art, they begin to see the arts not as cultural systems with inherent limitations, but as steps to understanding the effects of range, environment, attributes, strategies and individual preferences. In section one, they are content with a simple historical approach to understanding the arts. In section two, they begin to link the arts according to need and function. And in section three, they dissolve any attachment to individual arts in favor of what works.

Even though the entire *Tao* is covered, the students always find several passages to be of particular significance. Important topics for discussion include "The Path to Truth," from page 11; "The Facts of Jeet Kune Do," from page 23; and "Distance in Attack," from page 141. These three pages provide the parameters for JKD.

In the final section of the course, students compare a macro view of using "no art as art" to a micro view of using "no way as way." Sometimes they favor the conceptual view; other times they focus on the original art. Students are taught not to take sides, but to discover the truth without the limitations imposed by adhering to a single point of view.

Final exams have included the following questions: How can a martial artist use no way as way? Why does JKD stress formlessness? What is meant by the phrase "to float in totality"? How does one "repose in the nothing"? How does one absorb what is useful?

Students who complete the course sometimes go on to study, or even teach, martial arts. Others may lose contact with the arts as they pursue professions in the fields of medicine, law, psychology, education, etc. It is hoped that each student gains some personal insights and an appreciation for the way through which Bruce Lee sought freedom of expression in his chosen field.

About the author: Dr. Jerry Beasley is a certified instructor of jun fan kickboxing/jeet kune do and a professor in the physical-education department at Radford University, in Radford, Virginia.

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Western Fencing and Jeet Kune Do

by William Edgeworth

When Bruce Lee was creating *jeet kune do*, he analyzed many popular Asian martial arts. This resulted in JKD borrowing heavily from them, the most notable of which is probably *wing chun* kung fu. Yet some practitioners prefer to call JKD an eclectic style that mixes Eastern arts with Western arts. Many people have wondered which Western fighting disciplines enter into the JKD equation. If you're one of them, consider the following.

In the original synopsis that Lee drew up while attending Washington State University, he stated that he was working on a new martial arts program that would merge the mind and body into one cohesive unit. Fencing was one of the first arts he mentioned.

Fencing is an ancient Western art that requires more than just the attributes of quickness, cunning and coordination. To most martial artists, however, it remains rather alien, mostly because of the unavailability of instructors and schools.

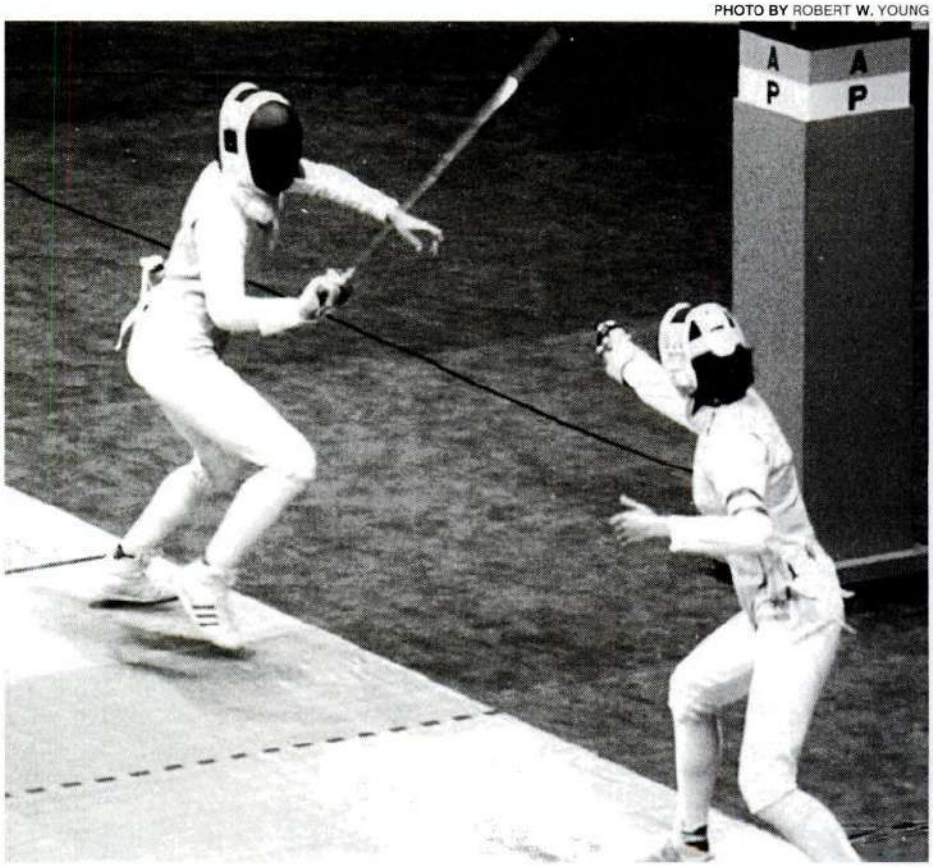
The evidence that indicates the influences fencing had on JKD can be found in Lee's classic book, *Tao of Jeet Kune Do* (Ohara Publications Inc.). This formidable treatise frequently makes note of the similarities between the two styles.

One of the first analogies involves the fencer's foil, which Lee equated to the lead hand of the JKD practitioner. Both the foil and the *bil jee* (eye jab) should be felt, but not seen, Lee wrote. As a forward weapon, each is fast and evasive. The proper use of the lead-hand strike plays a major role in JKD practice, and this is the most-often-mentioned similarity between the two arts.

A further examination of JKD, however, reveals the following relationships: The on-guard stance of JKD is a modified variation of the basic foot positions of wing chun kung fu and Western boxing. The step-and-slide, slide-and-step and straight-blast footwork patterns of JKD, however, reflect the extend advance, quick advance and *flesche* maneuvers of fencing.

The subtle relationship that exists between JKD and fencing, which also share a lot of terminology, helps martial

PHOTO BY ROBERT W. YOUNG



artists gain other attributes. First is the methodology of getting to an opponent using the proper angle of attack. In both arts, it is taught that timing and line of attack (high or low) are essential elements in winning a fight.

Feints are another strategy that both arts use to reach an opponent. They allow practitioners to close the distance with an initial attack, and they allow them to compound the attack with one or more moves.

The high-low attack concept also exemplifies the relationship between fencing and JKD. In fencing, the body is divided into sectors, and the foil is aimed at one of them for each attack. This is also true in JKD, where the practitioner may change directions to the high, low, left or right part using a feint or indirect attack. Both concepts allow students to be noncommittal in their attack and ad-lib based on the energies exhibited by the opponent.

Still another relationship is illustrated by the way both arts teach students to "thin their line." That means that at close range, students should turn their lead shoulder so they create a smaller target for their opponent.

Cohesion with the opponent—getting close enough to feel his energy and be receptive to it—is stressed in fencing. It is through the blade that practitioners acquire the ability to form a preliminary analysis of their opponent. With JKD, it is this realm of cohesion or clinching that forms a reference point and allows practitioners to trap their opponent's hands. This makes trapping one of the most important features of the art.

The relationship between fencing and JKD is illustrated time and again in Lee's work. The attributes mentioned above are some of the ones Lee considered most important in JKD training. For a fuller discussion of them, refer to *Tao of Jeet Kune Do.*

About the author: William Edgeworth is a freelance writer who lives in Branford, Connecticut.

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The Last Days of the 'Little Dragon'
An Interview with William Cheung

The martial arts community knows William Cheung primarily for two reasons. One, he is one of the world's most highly skilled masters of wing chun kung fu. Two, he trained with Yip Man, the Hong Kong-based sifu who also taught Bruce Lee. In the following interview, Cheung, who now lives in Melbourne, Australia, recounts the final days of the "Little Dragon." —*Editor*

Black Belt: Did Bruce Lee have a hard time accepting the fact you were his senior in *wing chun* kung fu?

William Cheung: I don't think so. We weren't that competitive. I was his measuring stick. He sort of looked up to me.

BB: Did he ever come to the point where he felt he could take you and hoped for a chance to show you that he was better?

Cheung: This is going back to the later stages. In fact, he went back to Hong Kong several times before he made the movies. He had tested everyone he thought he had trouble with, and he was quite happy about it. That's when he started asking questions about me to the other people, comparing himself with me. On the phone we would often joke about it—that we would get together and have a good workout and exchange new developments.

BB: But did it ever seem like he wanted to challenge you?

Cheung: No, I don't think so. We had always been on very good terms. In fact, whenever he traveled, he would write or ring me and we'd talk. One thing about Bruce: He was very tense, stiff. He was not supple when he left for Hong Kong. I think it was as late as 1966 when one day he locked himself down in the basement and stretched and stretched and stretched for a whole day and night. And when he came out in the morning, he would do the splits. If you look at some of the old photos of him, you'll notice he wasn't that supple. So he started to stretch a lot.

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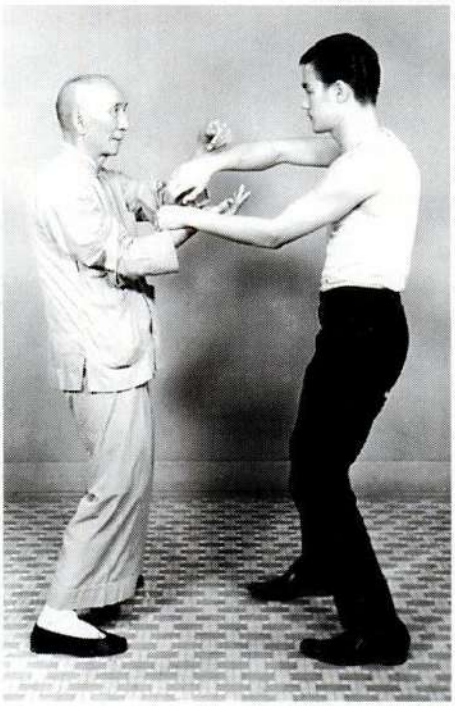

In Hong Kong, wing chun kung fu expert Yip Man (left) taught his art to Bruce Lee (right) and William Cheung.

BB: Many complain that Lee never proved himself in tournaments.

Cheung: He wrote to me in 1967 that four of his students were national champions. And he would play with these four while sparring with them.

BB: So there's no doubt in your mind he could have defeated them?

Cheung: No, no. I don't want to repeat those four names. But some of those people don't want to admit that Bruce taught them. He would play with them.

BB: I think it was Chuck Norris who said that because Lee wasn't very thick-boned, he probably couldn't have taken a knockout punch very well.

Cheung: There might be something there. But, see, a fighter in a real situation might not be a very good tournament fighter. You have to train with the rules because you have a referee there. But Bruce at his peak would be around 150 pounds. I'm sure it would be very hard to find somebody his size with that kind of power and speed.

BB: People often say another thing about Lee: In a real fight, he would never stop fighting until he was dead.

Cheung: Yes, that's true. One time he and Art Wong were sparring, and Wong nicked him on the jaw. Within a second, Bruce had broken Wong's jaw.

BB: People still say a lot of things about the way he died. How do you think it actually happened?

Cheung: He died of a brain hemorrhage. I think it was [caused by] some drug. He was very sensitive to any type of drug. He was under a lot of pressure from acting and directing, and he also had to train. It's very hard to prove what caused the hemorrhage, but he was allergic to a certain drug.

BB: Didn't they say it was a reaction to some sort of headache drug?

Cheung: Yes. But obviously during the time of his death there were people around him trying to hide certain truths. So this is why they have distorted the whole story. I spoke to the doctor who was called to the flat, and he said Bruce was already dead when he arrived. But you've got to understand that Bruce was a news item. So the people around him probably wanted to protect his name and image.

BB: You talked with Lee not long before he died, didn't you?

Cheung: Yes. A few days before.

BB: Were there any indications that there was a problem?

Cheung: His voice had sort of changed; he was talking with a real deep voice.

BB: Why do you think that was?

Cheung: Well, he wasn't well in a way because of all the pressure from work. Also, he was sort of getting isolated. There were a lot of people around him, but he could not trust any of them. And he had lots of pressure from the film companies.

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Learning Rhythm with Bruce Lee

by Hayward Nishioka

What do music and the martial arts have in common? Believe it or not, Bruce Lee used music in his *jeet kune do* training. It was not exactly Mozart; it was more like sounds, rhythms and beats. Bruce knew all too well the importance of timing. Although it was not often publicized, he was the cha-cha champion of Hong Kong, and it is stepping to the beat that makes the dance work. Having time to think and act between the beats that occur naturally in a fight played a major role in the creation of JKD. Understanding beats was deemed important to survival.

This beat concept intrigued Bruce as he incorporated it into the teaching of JKD. One must first understand timing and rhythm, Bruce said, then he must study anticipation.

Bruce's life was his practice session. Often he did not train at a set time or in a set place. There was no formality or bowing. There was only the present. Training usually started with a conversation in which Bruce was the dominant figure. The talk would go from the living room library to the garage gymnasium or the backyard patio. It largely depended on the topic and the training tools he wanted to use to explain what he was doing.

One day when I was training with Bruce, he said "Hayward, I want you to say 'uhh, uhh' repeatedly ... 10 times."

I tried uttering my ape-like call of "uhh, uhh, uhh" that day in the library, but I felt self-conscious. Finally I said, "OK. What's this for?"

As if he hadn't heard my question, Bruce continued, "Now strike out with alternating hands with each 'uhh.' "

As I simultaneously struck out and uttered "uhh," Bruce began to say "oup, oup." Curiously, his replies fell neatly between my "uhh" sounds.

"Keep going," Bruce commanded. As I did, the sounds became almost rhythmic and predictable. Suddenly, he was in front of me and began to tap each projected blow in unison with his "oup, oup" sounds.

Then from nowhere came this "whaaa" sound, and with it a quick backhand—first left, then right, leaning back and forth from one side to the other. It was like music: "uhh, oup, whaaa, uhh, oup, whaaa, uhh, oup, whaaa." First the beat and then the "and" (as in one *and* two *and* ...). Or half beats and then the quarter beat was the "whaaa."

Bruce Lee believed that perfect timing was essential for a hand strike to reach its target. To develop timing, he incorporated the beat concept into his training.

At first, the movements were crude and slow on my part, but with the other beats being crammed in, the movements became smoother and quicker. The sound seemed to help the movement find its way home in time and space.

"You see, the movement is better learned with a rhythmic sound," Bruce said. It's like trying to understand a complicated dance step. If you see it happen for only a few seconds, it's hard to recall. However, if your feet shuffle or make a rhythmic beat, you can recall the beat and then add the movement.

Bruce next positioned himself in a ready upright stance. I thought, "Here we go again!" He had this trait of assuming that others were followers and that he was a director. In reality, I was a follower, but in his doing things without a "lead in" or introduction, I felt apprehension and tension. In his directions, some people felt childlike and sometimes they fought back mentally. But I wasn't there to see who was better. I was there to learn.

What he next taught was something that is crucial to the martial arts, survival and, perhaps in some instances, to life. He taught us to anticipate an impending attack. In Japanese, the term is *sakki,* which means to intuitively understand the science of impending danger. It is the gut feeling that someone is about to attack.

"Do you feel the fear that I might hit you?" Bruce asked. "When you think I'm going to attack, say 'oup.' "

Visually, I could see him tighten up purposefully before his attack. Oup! Swoosh! A front-hand punch attacked and was on its way back to its starting point. My "oup" was slightly late.

"Good but a littler faster," Bruce said.

After repeated tries, I could almost complete my "oup" before his attack. "Now as you say 'oup,' you should strike out with a front-hand punch" Bruce advised me. Oup, oup, oup.

What a way to learn how to beat someone to the punch!

About the author: Hayward Nishioka won the judo National Championships in 1965 and 1966, and he earned a gold medal in judo at the Pan-American Games in 1967.

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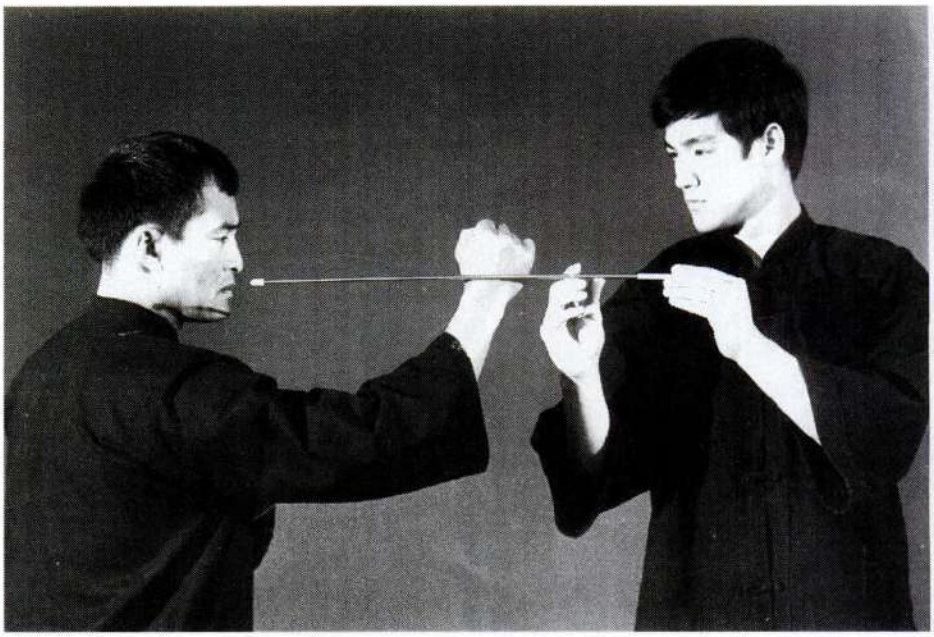
Bruce Lee's Quest for Knowledge

by Fiaz Kareem



Bruce Lee (right) was constantly searching for knowledge that pertained to the martial arts.

Bruce Lee was no doubt a rare human being who was genetically gifted and endowed with extraordinary abilities. Everyone who has written about him agrees that he had a certain chemistry that captured everyone's attention.

What was it that made Lee the genius he was and the most lethal exponent of unarmed combat of the 20th century? He was more than a mere martial artist; he was also an athlete and philosopher. The fact that he could integrate these three facets really allowed him to cultivate himself.

It is evident that in his quest for perfection and his pursuit to be the best at what he did, Lee's mind played an important role. He made every possible effort to cultivate a positive emotional force, which permitted the necessary physical action to take place. It was his intensity, phenomenal willpower, razor-sharp focus and concentration, motivation and determination that propelled him literally beyond the limits.

"As long as I can remember, I feel I have had this creative and spiritual force within me that is greater than confidence, greater than determination, greater than vision," Lee said. "It is all these combined. My brain becomes magnetized with this dominating force which I hold in my hand."

One of the factors that contributed to Lee's success was the way he drew inspiration and knowledge from a variety of people and sources. He was influenced by the works of philosophers Krishnamurti, Kahlil Gibran and Alan Watts. He was also influenced by the works of Norman Vincent Peale (author of *Power of Positive Thinking),* Napoleon Hill, Dr. Maxwell Maltz, W. Clement Stone and Gyula Denes.

Lee developed a passion for books, eventually amassing more than 2,000 on the combative arts and Western philosophy. In addition, he had texts on filmmaking; videotapes covering the arts, Western boxing and wrestling; and audio recordings on philosophy and self-help. He even encouraged friend and senior student Dan Inosanto to collect books.

It is evident from Lee's notes and quotes that he took the sayings of many of the above-mentioned people to heart. He was an advocate of self-cultivation—mental, spiritual and physical. He wrote in his diaries, "Realizing that my emotions are both positive and negative, I will form daily habits which will encourage the development of the positive emotions and aid me in converting the negative emotions into some form of useful action."

He also wrote: "A concentrated mind is not an attentive mind, but a mind that is in the state of awareness that can concentrate. Awareness is never exclusive; it includes everything."

Lee was an avid believer in positive thinking and visualization. And he developed an all-encompassing philosophy that has since captured the heart and mind of people of all walks of life.

According to Krishnamurti, to understand and solve problems and know everything, a person must first understand himself through awareness of what is. Learning and knowledge of any sort could be an impediment to true understanding. The mind should be open to perceive things as they are.

On this subject, Lee wrote: "One cannot express himself fully when imprisoned by a confining style. Combat 'as is' is total, and it includes all the 'is' as well as the 'is not' without favorite lines or angles." He vehemently insisted that his students not copy him but express themselves and perceive their own strengths and weaknesses. They should find their own truth in combat: Absorb what is useful, neglect what's useless, research their own experiences and add what is specifically their own.

Lee's philosophy advocated that students must find their own path and not blindly follow authority. He disbanded his schools because he thought the students would take the agenda as *the* truth and *the* way. The more you think about him, the more he appears as a philosopher, thinker, educator and psychologist.

Studying, researching and experimenting were the cornerstones of Lee's entire approach. He had a brilliant mind. The sport of fencing, which he heavily researched, was a major art from which many of the concepts of his *jeet kune do* came. His research led him to see how many of the principles and concepts of fencing could be utilized in empty-hand combat. Muhammad Ali was Lee's idol. He would watch the champ's fights to analyze the movements and footwork.

"He carried a book with him wherever he went, even when he knew he would get little chance to read it," says Linda Lee, Bruce's widow. Browsing through

Continued on page 186

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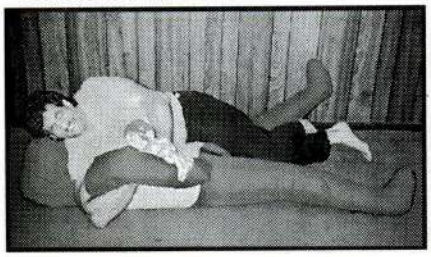

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the dragon spirit

Continued from page 18

old and new bookstores was an obsession. He was constantly looking for new concepts to improve himself. He had many books and manuals on weight training, bodybuilding and nutrition and used them to analyze the training methods of top bodybuilders. Then he experimented and applied his own principles to design exercises to build functional muscles that would not impede martial arts movement. He also looked at physiology, kinesiology and physics, then analyzed the way movement is initiated and controlled.

Lee made many notes from his books, especially volumes on philosophy and fencing. After his death, *Tao of Jeet Kune Do* (Ohara Publications) was released. It contained Lee's thoughts: notes he had accumulated, notes he had written to himself, notes from books he thought were useful, and notes about his own ideas.

During his lifetime, Lee worked with some of the greatest martial artists. This allowed him to see what other styles had to offer, gave him insight and made him more cognizant. Exchanging ideas with the likes of Chuck Norris, Joe Lewis, Bob Wall, Wally Jay, Gene LeBell and Jhoon Rhee was an excellent way to accumulate knowledge.

"I taught him a lot about vitamins and minerals, like protein powders and things like that," said Lewis, who worked out frequently with Lee in 1968. "I showed him some different exercises with weights to build his body up."

Norris added, "By working out with him [Lee], exchanging philosophies and so forth, I could see he was always striving to learn. He was very creative. This is what amazed me about him—his inventions, the new things he would create and develop."

Lee always stressed that mere technical knowledge was not enough. A person must delve deeply into the inner spirit of the art. He wanted jeet kune do to become a philosophy—a way of thinking and feeling. It was to help the practitioner cultivate himself mentally, spiritually and physically. In short, this was Lee's goal. "Jeet kune do, ultimately, is not a matter of petty techniques, but of highly developed personal spirituality and physique," he wrote.

About the author: Fiaz Kareem is a freelance writer and jeet kune do student who trains under Richard Bustillo. He currently lives in Bolton, England.

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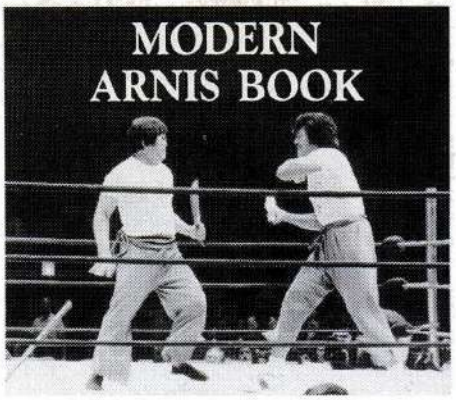

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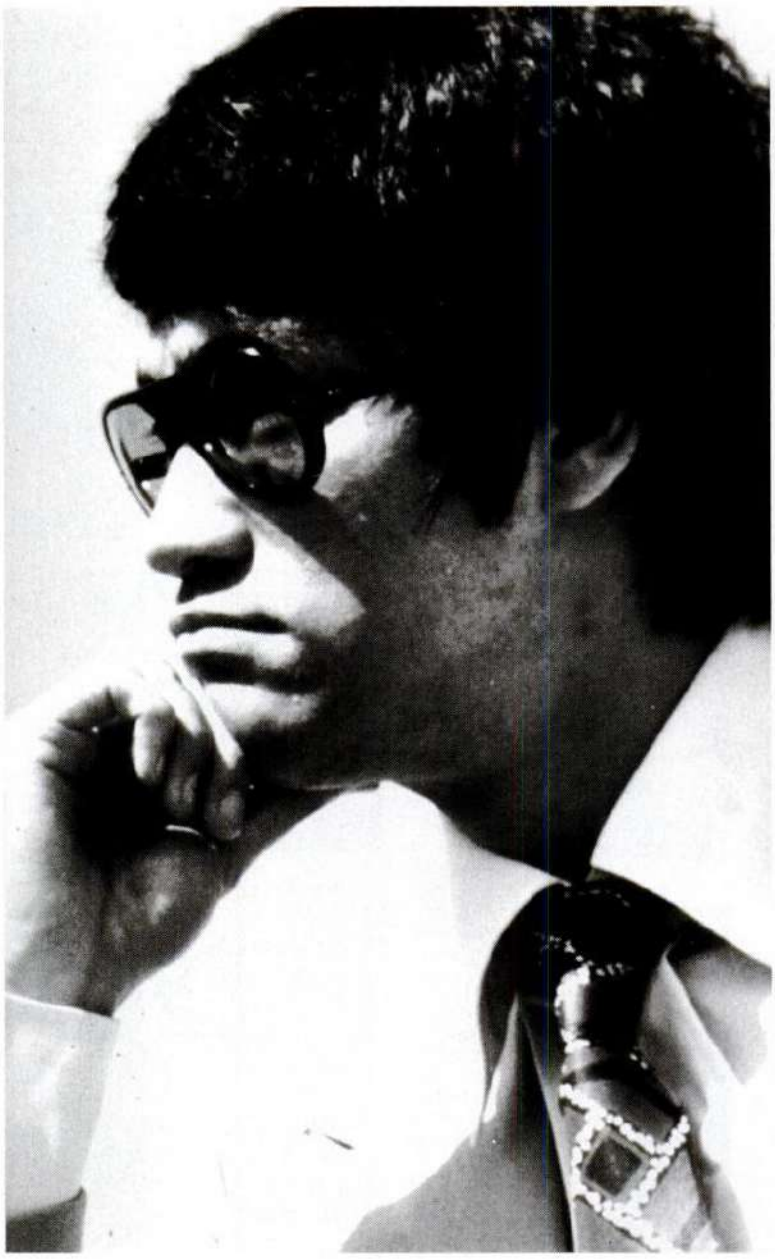
Bruce Lee and Philosophy

by Keith Vargo

To some people, it's a mystery why Bruce Lee's *jeet kune do* has stood the test of time. To me, it's a mystery why they can't understand it. Jeet kune do has survived and prospered because Lee was a philosopher.

Many people think of Bruce Lee as a movie star or a master of technique. But the true Lee fanatics out there know that he went to college to study philosophy. They also know that his first book was subtitled *The Philosophical Art of Self-Defense*. In fact, Lee even met his wife, Linda, while delivering a philosophy lecture.



Lee's philosophy training served him well, even though it wasn't always explicit. But it doesn't take much to uncover the philosophy basics he took for granted. These include beginning with direct experience, organizing these experiences into a coherent world view, and telling us what he discovered in a meaningful way.

The first of these basics, direct experience, seems obvious, but it is amazing how often people trust hearsay instead of their own eyes. Lee's liberation from the classical martial arts began with the trusting of his own experience. When the traditional *wing chun* kung fu he had learned in Hong Kong failed him, Lee took notice and changed how he fought and practiced. Legendary abilities meant nothing to him. Jeet kune do was first and foremost about the things Bruce Lee did and the things he saw other people do.

The second basic is a little more complex. Organizing one's experiences into a coherent world view doesn't mean cataloguing the things you've seen and done. That doesn't tell you anything about the truth or value of what you've learned. A coherent world view means that your knowledge coheres with the rest of the knowledge in the world—or at least that it doesn't contradict it. Lee's comparison of swimming and *kata* (forms) is a perfect example.

Bruce Lee once compared learning how to fight by performing kata to learning to swim by doing the breast stroke on dry land. His point was that you have to get in the ring to learn how to fight, just as you have to get in the pool to learn how to swim. Lee showed us that learning to fight from kata practice alone is inconsistent with everything we know about learning a physical skill. It is also why jeet kune do's training methods have more in common with sports training than with traditional kung fu practice.

The third philosophy basic is saying something meaningful. The swimming analogy mentioned above is a good example because it is a comparison between two physical activities. The comparison is supposed to broaden our understanding of one of them. In this case, our familiarity with swimming helps us better understand the martial arts. Once again, this may seem like common sense, but when you hear some of Bruce Lee's followers compare different martial arts to different makes of cars or the different types of fuel you put in them, you realize just how uncommon Lee's use of language was.

Lee showed himself to be a philosopher most successfully when he devised a different analogy. He told his students not to mistake his finger for the moon when he was trying to use it to point to the moon. In other words, don't mistake the philosopher for the truth he is trying to show you. The truth is larger than any one man, and Lee knew that. His mission was to find the truth that the martial arts have to offer.

If jeet kune do is about anything, it is about finding that truth, and that is the best legacy Lee could have hoped for.

About the author: Keith Vargo is a contributing editor who writes the Way of the Warrior column.

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Boxing and the Martial Arts

by Bruce Lee

The following essay was excerpted from Tao of Jeet Kune Do (Ohara Publications Inc.). —Editor

The training and techniques of Western boxing can offer many benefits to practitioners of the Asian martial arts, Bruce Lee said.

Western boxing is too over-daring because of restrictions on illegal and "unfair" tactics as compared to the over-protectiveness of the Oriental martial arts caused by the no-holds-barred, full-body target. In addition, the no-contact practice of stopping the attacks several inches in front of the target in the Oriental martial arts creates a habitual false sense of distance. From this dust-waving act in front of a moving target—rather than the timed explosion through a moving target—springs negligence in the practice of evasive tactics. Evasive tactics are so much a part of an aggressive art such as boxing. Slips, ducks and weaves are all a sort of aggressive defense without moving the body out of range.

In realistic fighting, we must embody the practical elements of both of the above-mentioned tactics. We must use range as a protective device, as well as use the evasive tactics of in-fighting. Neither by itself is reliable enough for success in total fighting.

Evasive tactics combined with punishment can be applied in no-holds-barred fighting during the opponent's final extended commitment and during the gaps between two progressive exertions toward you. These tactics will serve to take the play away from an aggressor or will initiate grappling.

In boxing, it is a correct maxim that a good offense is the best defense. A good offense consists of leads, false moves and counter punches supported by mobility, pressure and generalship.

A good boxer is able to beat his opponent to the punch with lightning-fast leads and draw out his opponent's counter punches with feints in such a way as to make the counter punches miss. The opponent's miss leaves him out of position and an easy target for a counter punch from the boxer doing the leading.

It is the ability to outsmart an opponent and out-maneuver him that is the skill and science of the sport of boxing. To have this ability, you must understand hitting and kicking and the different types of techniques there are, and when and where each type is best put to use. You must develop combinations of punches and/or kicks that work well. As the result of long practice, you must become able to put your full weight and strength into your punches and kicks. You must deliver the right blow at the proper time, automatically.

When you have developed hitting and kicking into something automatic, it will become instantaneous and your mind will be free to plan your battle as the fight progresses and new situations arise. You can reach this point of development only if you have been willing to do the necessary training. That training grind is the most valuable thing boxing has to offer.

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Know Yourself Through Jeet Kune Do

by Fiaz Kareem

"Self-knowledge is the basis of jeet kune do because it is effective—not only for the individual's martial arts, but also for his life as a human being."

—Bruce Lee

Bruce Lee (left) developed jeet kune do as a means to gain self-knowledge, the author claims.

The touchstone and core philosophy of Bruce Lee was to "know yourself." It becomes clear to the more cognizant mind that all the avenues Lee took in life were in pursuit of self-cultivation, which leads to the ultimate destination: self-knowledge. His art and philosophy were the vehicles he used to gain an understanding of himself, to feel and fully appreciate the experience of what it means to be a human being. To achieve this, he spent countless hours learning, training, reading and researching.

The biggest adversary in our life is ourselves. We are what we are, in a sense, because of the dominating thoughts that we allow to gather in our head. All concepts of self-improvement, all actions and paths we take, relate solely to our abstract image of ourselves. Life is limited only by how we really see ourselves and feel about our being. A great deal of pure self-knowledge and inner understanding allows us to lay an all-important foundation for the structure of our life from which we can perceive and take the right avenues.

Fear comes from uncertainty; we can eliminate the fear within us when we know ourselves better. As the great Sun Tzu said: "When you know yourself and your opponent, you will win every time. When you know yourself but not your opponent, you will win one and lose one. However, when you do not know yourself or your opponent, you will be imperiled every time."

Krishnamurti, the great philosopher who influenced Lee, said: "We must first understand ourselves in order to know anything and to understand and solve problems."

Self-discovery and understanding are part of the process of learning and growth. You should be constantly learning because life and experiences are your teacher. Education, learning and (physical) training should encourage you to question and search. With each new experience, you learn something new about yourself—whether good or bad. The self-help material available today is invaluable for developing yourself and opening doors to the acquisition of knowledge about yourself. By developing self-confidence and honing a deep will, you will not only be able to know yourself as a martial artist but will also be aided in your everyday life.

By having a greater understanding of yourself, you will be able to recognize those areas of your life and your art that need to be improved. You will be able to recognize your weaknesses and strengths. You will be able to know others and have faith in yourself when obstacles get in your way.

Bruce Lee was an astute philosopher. His art, *jeet kune do,* was one of the paths through which his life revealed its secrets. For other martial artists, it can be a means by which they can understand themselves. Lee said that the important thing for him was to understand himself while using his body. That's why his physical arts and philosophy are interrelated and inseparable.

If you want to gain a true understanding of Bruce Lee's philosophy—which can no doubt enrich your life—it is imperative to peer into the mind of this great philosopher. It is essential to study and read his works to gain a better understanding of him; only then can you absorb what is useful and fully appreciate what Lee was trying to say.

About the author: Fiaz Kareem is a freelance writer and jeet kune do student under Richard Bustillo. He lives in Manchester, United Kingdom.

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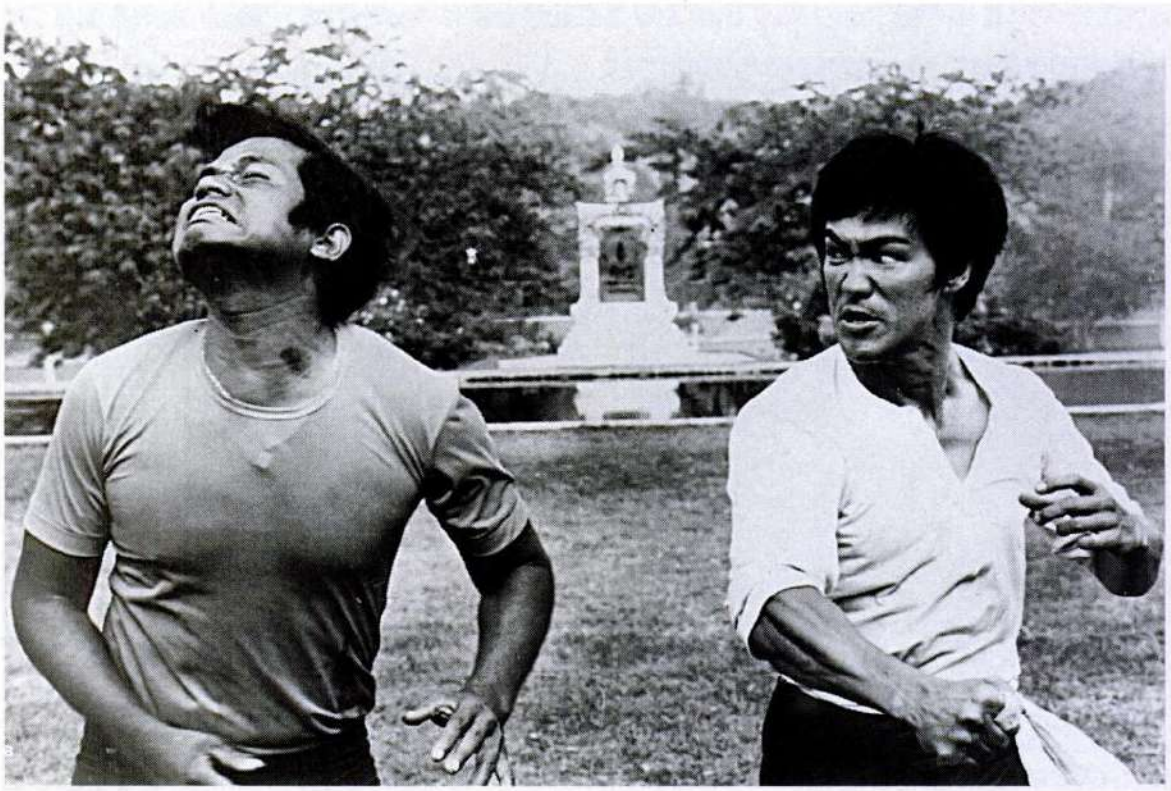
The Stop-Hit of Jeet Kune Do

by Bruce Lee

The following essay was excerpted from Bruce Lee's classic Tao of Jeet Kune Do (Ohara Publications Inc.). Practitioners of jeet kune do, whose name translates as "way of the intercepting fist," consider the stop-hit to be one of the art's most advanced—and most effective—fighting methods. Here's how to do it right. —Editor



The stop-hit is a pre-emptive strike intended to attack an opponent before he can complete his own attack.

A stop-hit is a timed hit made against the adversary at the same time he is making an attack. When the distance is wide, the attacking opponent requires some sort of preparation. Therefore, one must attack him on his preparation of attack. This strategy anticipates and intercepts the final line of attack and is delivered in such a way that the executant is covered, either by being in line behind the hit or by supplementary covering.

To ensure success, the stop-hit must have correct anticipation and timing, and it should be placed precisely. Essentially, a stop-hit arrests the opponent in the development of his attack. It can be direct or indirect. It may be used as he steps forward to kick or punch, when he is preoccupied with feinting, or between two moves of a complicated combination.

Execution of the stop-hit can be done on the opponent's preparation of stepping forward. It can be done to stop his attack while his arm is still bent. The stop-hit could be employed when the opponent feints very wide, exposing his guard. Against an attack with wide, badly directed hand movements, the stop-hit is also recommended. The stop-hit can be used before applying immobilization (using a direct or indirect stop-hit) and on the first feint from the on-guard position before lunging with a real attack.

The stop-hit is an excellent means of defense against an opponent (especially against his advanced parts and exposed lines) who attacks wildly with insufficient care to covering or against one who just comes too close.

Correct appreciation of time and distance is essential to making an effective stop-hit. While it is usually made with a straight thrust or kick, the stop-hit may also be part of a disengagement or counter-disengagement, or it may be done while ducking or slipping.

Sometimes the stop-hit necessitates some angulation of the body in order to dominate the opponent's hand. The stop-hit often requires a step forward to land ahead of the opponent's hand. It also demands a step forward to land ahead of the opponent's focus. It is advisable, at least, to lean forward as if to meet the attacker.

A stop-hit is more often useful and successful against attacks that begin with a step forward, where the margin of time allowing for success is greater than against attacks not preceded by a step. We can therefore say that generally the stop-hit is the strike chosen to deal with the stepping preparation.

A person should train himself to be constantly prepared to make a stop-hit during the course of any movement of a phase. The successful introduction of a stop-hit not only enables many valuable hits to be scored, but has a devastating moral effect on a forceful and confident opponent.

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Bruce Lee's Legacy Is a Generation of Inspired Martial Artists

by Willie Johnson

Willie Johnson (right, posing with Richard Branden) says he is one of a whole generation of martial artists who owe their success to Bruce Lee.

When he competed on the tournament circuit, Willie Johnson was one of the most successful kung fu stylists in the world. When you consider that he often competed in the forms, sparring and weapons divisions—and frequently brought home the gold in all three—it's even more impressive. From the competitive arena, Johnson moved into show business, landing a role on the syndicated children's series WMAC Masters. Now he keeps busy running a successful kung fu school in Laurel, Maryland. In the following essay, Johnson reflects on his early days in the martial arts and his reason for starting it all. —Editor

Like thousands of other martial artists around the world, I was influenced by Bruce Lee. I actually started training because of him. To me, he was more than a role model; he represented a way out.

Growing up in the community in which I grew up—the Lafayette Projects in Baltimore, Maryland—was very difficult. The streets were full of drug dealers, pimps and other criminals. It was hard for anyone to find a hero. One day I went to see a movie called *Chinese Connection,* and the moment I saw that giant figure of Bruce up on the screen, I knew that's what I wanted to be: a martial artist. To me, Bruce was like Superman.

From that time on, I did everything I could do to become like Bruce Lee. He was the only person that most of us in the projects could relate to. That's because he was a real person; unlike other movie stars, he didn't seem that far away.

Watching *Chinese Connection* changed me. Within a week or so of the time the movie opened at the theater, I was taking my mom's broomsticks and cutting a dog chain in half to make my own *nunchaku.* From watching the movie, I learned how to use that traditional weapon in a very basic way. At that time my parents couldn't afford to pay for martial arts lessons for me, so I learned a lot from the Bruce Lee movies. I would actually go into the theater with a Polaroid camera and try to take pictures of the action scenes so I could take them home and paste them on my wall. Every morning I would wake up and see Bruce Lee, and every night I would see him before I went to sleep.

I watched all Bruce's films—many times over. I saw *Enter the Dragon* about 30 times, *Chinese Connection* about 50 times, and the others a similar number of times. As a kid, I believe I had more Bruce Lee pictures than anyone. I even had posters of him on the walls and ceiling.

Bruce was obviously my hero. Everything I do today in the martial arts has been influenced by his philosophy, his way of life, his style of fighting and his approach to the martial arts. Without him, I don't think I would be as seriously into the arts as I am today. I even owe my experiences on the *WMAC Masters* television series to him.

The legacy of Bruce Lee is still influencing martial artists—including me. In certain ways, I think Bruce's wisdom allowed me to move beyond what he was doing. I'm not saying that I'm better than he was, but he intended his philosophy to show all martial artists the way to progress. He always said that once he got you from point A to point B, it was time to let go and try to find your own way.

By listening to his interviews, reading his books and watching so many of his movies, modern martial artists are able to absorb much of Bruce Lee's philosophy. Once they become comfortable with that and start feeling confident, it's time for them to develop their own approach, their own method. That's how my system of martial arts, called *wushudo,* came about. Wushudo means "to flow in harmony with the universe"; I think it's similar to what Bruce Lee was trying to say with *jeet kune do.*

To contact Willie Johnson, write to "The Bam's" Kung Fu, 8750 Cherry Lane #C-15, Laurel, Maryland 20707.

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